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Vocal Traditions: Rodenburg Voice and Speech

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ABSTRACT

Vocal Traditions is a series in the *Voice and Speech Review* that highlights historically important voice teachers and schools of thought in the world of vocal pedagogy. This essay introduces the reader to Patsy Rodenburg's teaching processes and artistic philosophy; her innovative marrying of voice, presence, and text work; and her distinctive approach to speaking Shakespeare.

KEYWORDS

Voice and speech; breath; text work; presence; Shakespeare; pedagogy; acting

Overview

There is no Rodenburg method as such, but rather a series of discoveries Patsy has made over her forty-five-year career of teaching. These discoveries have resulted in a clear sequence of work that is practical, thorough, and ever-evolving. An ardent educator, a champion of the human voice, and a world-renowned authority on Shakespeare, Patsy has honed a highly nuanced way to work with the voice, teaching people how to use the entirety of their voices with freedom, intimacy, and power in order to convey truthful passion with clarity of thought. Patsy's work has shaped speakers and awakened audiences worldwide.

Background

Patsy Rodenburg was born in 1953. "As a child, I had a considerable fear of speaking. I was sent to a speech specialist but continued to fear communicating. I do believe that we are called to face our fears. I entered voice work to understand my fear" (Women on Writing 2006, 1). In 1973 she began her training in voice studies at London's Central School of Speech and Drama, where she was mentored by Gwynneth Thurburn.

After Central, Patsy apprenticed with Sheila Moriarty for five and a half years, before Cicely Berry and Trevor Nunn brought her to the Royal Shakespeare Company in 1981. She worked alongside Cicely for nine years and recently completed eight years of service as a Governor on their Board. Also in 1981, she was appointed Head of Voice at the Guildhall School of Music and Drama, in which capacity she served for 36 years and where she currently serves as Professor of Text and Poetry.

In 1990, at the request of Richard Eyre, Patsy founded the Voice Department at the Royal National Theatre, serving as its director for 16 years. Patsy served for over 20 years,

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until 2020, as the Director of Voice at Michael Howard Studios in New York City. She organized the voice program at the Stratford Festival Theatre in Stratford, Canada, and she served as a Distinguished Visiting Professor in the Theatre Division at the Meadows Schools of the Arts, Southern Methodist University in Dallas, Texas.

“When I was a child,” Patsy recalls, “I wanted to be an archaeologist” (Rodenburg 1997, 37). Looking back, Patsy easily connects her childhood dreams with her adult reality. “Like archaeologists, voice teachers are constantly unearthing, cleaning, and then polishing lost voices. The difference is that to find and release a voice is a living and transforming experience” (37).

Internationally, Patsy has taught and presented her voice workshops in North America, Africa, Australia, Japan, India, and throughout Europe, often with high-profile actors, playwrights, and directors. Her students and clients are among the best-known actors and biggest stars of film and television of our generation, including Simon Russell Beale, Cate Blanchett, Orlando Bloom, Glenn Close, Daniel Craig, Daniel Day-Lewis, Dame Judi Dench, Olympia Dukakis, Paapa Essiedu, Joseph Fiennes, Ralph Fiennes, Hugh Jackman, Glenda Jackson, Nicole Kidman, Jude Law, Damien Lewis, Sir Ian McKellen, Helen Mirren, Gary Oldman, Bernadette Peters, Vanessa Redgrave, Alan Rickman, Fiona Shaw, Patrick Stewart, and thousands more.

She has worked with legendary playwrights, including Samuel Beckett, Caryl Churchill, Sarah Kane, Arthur Miller, Harold Pinter, and Tom Stoppard. She has collaborated with renowned directors, including Mike Alfreds, Declan Donnellan, Peter Hall, Martin McDonagh, Sam Mendes, Mike Nichols, Trevor Nunn, Deborah Warner, and Franco Zeffirelli. She has worked with preeminent theatre companies all over the world, including the Almeida Theatre, Cheek-by-Jowl, Comedie-Francaise, Donmar Warehouse, Moscow Art Theatre, National Theatre of Greece, National Theatre School of India, Peking Opera, Royal Court, Royal National Theatre, Royal Shakespeare Company, and Theatre de Complicite. She coached the original London musical productions of *Cabaret*, *Cats the Musical*, *Les Misérables*, and *Phantom of the Opera*, among others, as well as countless Shakespeare productions worldwide. She is the first woman to have taught Kabuki performers in Japan.

Some additional highlights of Patsy’s career include:

- In 1995 she became an honorary member of the Voice and Speech Teachers Association (VASTA), receiving a Lifetime Distinguished Membership.
- In 1999 she was appointed an Associate at the Royal Court Theatre, London.
- In 2003 she contributed to the original release of BBC’s *Walking with Cavemen*, a television documentary series about human evolution.
- In 2005 she was named an Officer of the Order of the British Empire (OBE) in the Queen’s Birthday Honours for her significant contribution to drama and the arts.
- In 2006 she directed an acclaimed production of *King Lear* at the Electric Lodge theatre in Los Angeles.
- In 2010 she was listed at number 15 in the “Top 50 Most Influential People in Theatre” by *The Times* newspaper’s “The Luvvie Power List.”
- In 2011 she was awarded a National Teaching Fellowship for excellence in higher education teaching.

- In 2015 Patsy began training teachers in her practices, and established what has evolved into the Patsy Rodenburg Associate Program.
- In 2016 she devised and directed *Go, Make You Ready*, a play performed at the Guildhall School that reimagines Shakespeare's last moments, looking back on his life through selected sonnets and scenes.
- In 2019 she received the Freedom of London, a high honor shared with such guiding lights as Florence Nightingale, Nelson Mandela, and Winston Churchill.

Patsy's study has always been a passionate investigation into how people communicate. She has stayed open to learning, and she has gained vast insight into the qualities that are required for success. She thus has been able to transfer her coaching technique seamlessly from the stage into the realm of everyday life. People from all over the world have sought her out, resulting in an eclectic mix of students and collaborations.

Patsy's focus on vocal patterns and presence extends to those professions that require sophisticated and considered use of language, including speechwriting, lectures, and keynote addresses. In the corporate world, she began by working in call centers and with middle management, eventually coaching CEOs and Boards of Directors of top multinational corporations. In the political arena, she works with the most eminent politicians and states people. She teaches barristers and judges on a regular basis through the Gray's Inn in London. She works with Lewis Pugh in his quest to preserve the planet's oceans.

On a broader scale, Patsy works with groups to create ensembles, from Olympic athletes to professional football teams to Formula One race car drivers. She has helped puppeteers bring the voices of their puppets alive and has taught string quartets to perform in unison.

Perhaps most important, Patsy's work breaks down race and class and gender barriers and seeks to give voice to marginalized and disenfranchised cultures that have been silenced. As an advocate for Penal Reform in the UK, she has staged Shakespeare in maximum-security prisons and worked with the criminally insane for over 30 years. Alongside the treating psychiatrists, she has encouraged prisoners to write and to use their voices.

Patsy has taught her voice workshops in Africa, with the San people and the Maasai, and in underprivileged schools in Soweto in post-Apartheid South Africa; in Australia, with Aboriginal communities, where she was honored with a rare Corroboree; in the most poverty-stricken areas of India; in Northern Ireland, where she taught Shakespeare to mixed groups of Protestant and Catholic women; in Amsterdam, where she has conducted workshops with up to three hundred prostitutes at a time. And finally, Patsy works extensively with children, who do not know (or necessarily care) who she is.

Key Features

Formed under the pressure of performance and in concert with her own pragmatic nature, the through-line of Patsy's work is its practicality. Can you play it? Will it "read"? Is it the right tension for the job at hand? She gives a note only when she deems it can change someone at that moment, and she limits herself to three notes as the most an actor can absorb at one time. Patsy's processes are designed to solve problems as they present themselves. The training, always done on the text, is active and exact, never theoretical or academic, and she eschews generalities and abstractions. The transformations she elicits result from imagination and thought as delivered through breath and diction, and it is in

this practical context that all of Patsy’s work resides. Coupled with the practicality of Patsy’s work is its relevance. She often remarks that “we teach in the times we live in.” She brings Shakespeare’s themes into the present, connecting his writing to our politics and our humanity today, now. As she draws attention to your feet and adjusts your spine, she speaks of what it means to “stand by your words” or to “be spineless.”

The Craft of Voice Is a Structured Sequence that Begins with the Body

At the center of Patsy’s teaching is the craft of voice, which she defines as the foundational work that results in a flexible, trained instrument capable of meeting the demands of heightened text. Until the body, breath, support, voice, and speech muscles are thoroughly worked and tuned, it is impossible to realize and release the physicality of language. She describes craft as repetition, as a field to be plowed until you come to know it so well you forget it. Much as a musician, an athlete, or a dancer needs to be trained to a level of fitness, the craft work Patsy teaches underpins an actor’s artistic performance.

The overall structure of this craft work is an organized series of technical exercises that begin with the body. How do you walk on stage with the focused energy required to tell an important piece of a story? Your own physical manifestations of fear—shoulders up, breath high and shallow, voice held, text rushed or falsely manufactured—are lodged in the body. Patsy homes in on the whole body, from the meeting of the feet with the floor to the tilt of the head, releasing excess tension to bring into being a naturally placed and centered body. The body is where, she says, “all our emotional, intellectual, and spiritual secrets eventually embed themselves” (Rodenburg 1997, 37). The voice is housed in the body; speaking is a full-body activity.

After the body, Patsy turns to the breath—the core of voice work—to create a system both flexible and powerful. She opens the channel, allowing time for the full breath to drop in deeply, and uses a series of exercises to connect breath to support, ensuring that each word has breath beneath it. She extends breath capacity and quickens breath recovery to meet the arduous demands of speaking classical text. She works on matching the breath to the space and connecting it organically to the thought and the emotion.

The next link in the chain is voice. Patsy stretches and strengthens it to cope with a variety of venues and vigorous texts. Only by discovering your own free and flexible voice can you serve the text. She warms the voice with humming and properly “places” the voice with intoning—shaping and releasing from the front of the mouth the resulting vibrations, not only to travel across distance but also to strike, to penetrate an audience like an arrow. She teaches how to sustain the open, placed, and supported voice, and the use of complete resonance and range. Thus, the voice is freed so that it can readily express emotional and intellectual passion, filling the space with the appropriate energy of the text, and revealing the inner life of a character.

The final step in the craft sequence is speech. Here, Patsy stretches the speech muscles and isolates the articulators, unclenching the jaw, stretching the tongue, and trilling the lips to prepare for muscular articulation. She requires clarity for every sound and every syllable, not half there or forgotten, while emphasizing that English is largely onomatopoeic, with sound and sense intrinsically connected. Vowels bring emotion and consonants reason. As rhythm is syllabic, you must speak each syllable distinctly in order to speak an iamb or anapest effectively.

This sequence, practiced diligently, results in an actor being fit enough to speak the most demanding roles without losing breath or diction, and being flexible enough to respond to impulses and transform into character. Ideally, an actor should have this craft already within her before entering a rehearsal space and facing a director. It is the thoroughness of this voice craft, and how she links it organically to presence and to text, that distinguishes Patsy's work.

By Releasing Habits, You Restore Your Natural Way of Being

A cornerstone of Patsy's process is to troubleshoot for habits, those accumulations of tension and distortion, disempowerment and isolation, that life itself has sculpted into us. Uninterested in the superficial or the cosmetic, she plumbs deeply, seeking the roots of habits (versus their manifestations) and inferring which subtle adjustments will be most effective to release them. Often, with simply a light touch, she shows you how to negotiate from the habit to the natural, from constriction to freedom. She has you vocalize from both those places to hear and feel the difference. And she teaches you how to find that place of freedom for yourself.

Hers is a practical process of self-discovery, working from the outside in, exploring who you are and what you can do without a habit—which may have been originally acquired as a matter of survival, but which may not serve you well now. She likens the process to taking a firehose and spraying all of the coating off you, that you might work from a place of clarity. The goal is not to replace your habits but to allow openness for creative impulses to move through you, to create character from this undefended place, to reveal the truth of the text, not simply your interpretation of it. Your ability to respond to the exactness of the language, letting it change you and the audience, is what is at stake. Patsy asks that you not reduce great text to your habits, that you not merely perform, but that you transform. “What I am offering,” says Patsy, “is a choice. The right to speak in your own personal voice, uncolored and unflavored by anything artificial. [...] Affectations always get in the way of honesty and clarity” (Rodenburg [1992] 2015, 34–35).

Second Circle™ Is the Place of Your Connection and Power

Another original contribution Patsy has made to the discipline of voice and speech is helping people redefine their presence. Refusing to accept the inequality of human charisma, Patsy has discovered that everyone has presence—power—although it often needs to be reclaimed. Presence has to do with your physical alignment and how you conduct your energy. She recognized that there are three ways your energy connects to the world and where it is focused, which she refers to as the Three Circles of Energy.

When you are in the First Circle, you are imploded and focused on yourself. This focus can be seen and heard in a collapsed body, an averted gaze, and a voice that drops back into the speaker. At the opposite pole is the Third Circle. When you are in the Third Circle, you are braced, and your energy is pushed out and generalized. People in the Third Circle look past you, take up disproportionate physical space, and often speak too loudly.

It is when you are in the Second Circle that you are fully present in the world. The Second Circle is the natural human state, the physical manifestation of power, the

place of survival, and when you are in it, you are alert and available to others. Your energy is aligned with a specific point outside of yourself, allowing the reciprocity and flow of give and take, with connected speaking and active, accurate listening.

All of Patsy's work in the Second Circle is grounded in specific physicality. Her Second Circle exercises investigate presence, witnessing and meeting another's humanity, exchanging real eye contact and unconditional love, honing the ability to be and to stay present through greater self-awareness of the body's alignments and breath rhythms, and thereby dissolving barriers between yourself and others. Patsy's presence exercises provide this crucial piece of the puzzle, linking speaker, text, ensemble, and audience. There is neither intimacy nor community without an equal exchange in the Second Circle. Patsy says:

Words are magical, and when they are spoken in Second Circle, they make the world concrete and somehow bearable [...] Inspiration is the intake of Second Circle breath. The parts of your life that matter to you will be lived in Second Circle. (Women on Writing 2006, 1)

Patsy favors ensemble to solo, celebrity status, understanding that while the individual is important, the group is even more important. She uses her presence work to bring out our sameness, our common humanity, instead of our difference. She brings forth what is within each individual and connects this vital energy to something specific outside of the self—a scene partner, a text, an audience. The energy of the ensemble becomes as one, whether in movement, in choral speaking, or simply in being on stage and breathing together.

It is only when we are physically aligned and centered, with habitual tensions released and energy forward and connected, that we achieve the state of readiness that Patsy at times refers to as “ears up—with an internal tail wag!” Hamlet's question “To be or not to be” opens a debate on presence. He gives us a clue to the answer in his advice to the players, “Go, make you ready” and he reveals his answer just before he dies, “The readiness is all.” As life's heightened circumstances batter us, Patsy offers us a means to steady our courage: Stay in Second Circle. Breathe low. Be present.

Deliver the Text before You Interpret It

Patsy's text work exists on a continuum. The culmination of voice and presence work is also the beginning of text work—you must deliver the text. She sets this as the bar to cross before you proceed to the next phase of interpreting text and creating character. First, Patsy argues, play what's there, not what you may think might be there. You must be able to play every note of Bach exactly as the score is written before you can begin to interpret the music.

By delivering the text, Patsy means bringing into play all of the preceding craft and presence work: honoring the playwright and the text with every word fully spoken in Second Circle, being both heard (audible) and understood (clear)—no vocal pushing, no emoting, no generalizing tone, no skimming over words, no dropping ends of words, no putting on a Shakespeare voice, no playing the poetry at the expense of the purpose, neither rushing nor lingering. Once an actor can land the text with this honest clarity, attention shifts from the actor to the story being told, and rehearsal can begin.

Complete an Exercise, Take a New Breath, and Immediately Speak the Text: Exercises for Working with Text

Another of Patsy's important innovations is always to put an actor immediately back on the text after a technical exercise. Before there is time to think or consider what the exercise may or may not have revealed, the actor lets a new breath drop in and starts speaking the text. This rhythm of repeatedly pivoting from doing an exercise to delivering the text effectively transfers technique to performance. The very act of shifting language by orally deconstructing and reconstructing a text embeds words ever deeper into the actor's being. Patsy's artistry lies in knowing which exercise to deploy to release the next layer of freedom. Out of a repertoire of nearly one hundred exercises, here is but a sample:

- Build a line with breath under each word
- Intone the text
- Mouth the text without voicing it
- Speak only vowels, or only consonants
- Hum the text
- Explore range
- Examine the length of thoughts
- Walk the journey of a speech
- Own words through the exactness of your unique imagination.

It Is Not a Speech: It Is a Series of Discoveries

Patsy understands that thought, emotion, and imagination in acting all ignite through language. A monologue is not a prepared speech, but a series of discoveries made in the moment as words are minted under the pressure of heightened circumstances. This is the DNA of classical text, that we are compelled to speak, our thoughts taking us forward, each thought leading us to the next, building toward a resolution, with suspension but never a stop until the last syllable is spoken.

All of this work is put to use in performance. When you think, feel, imagine, and speak simultaneously, there is no need to act before the word—else you would not need the word. Apply your unique and detailed imagination to the text, and let it marry with the imaginations of both the character and the playwright through the exactness of the language. And it will, if you get out of the way and let the text play *you*. Let the text speak through you. You are but the vessel.

Character is achieved through the language, with choices supported by the evidence of the text. Patsy wants the joints of a speech, the twists and turns of thought, the structures of rhetoric that Shakespeare wrote, to be audible, to aid you in finding the nimbleness you need in your delivery today. You are not the same person at the end of a speech as you were at the beginning. As Patsy sums it up, “A great actor walks into a speech of Shakespeare and allows the speech to change him (or her)” (personal communication, July 2014). The principles of Patsy's approach include:

- Invent in the moment.
- Discover the *thought* in the moment, rather than the *intention*.

- Let the text change you, rather than leading with emotion.
- Let the text breathe you, rather than you decide where to breathe it.
- Weave the inner life of character intrinsically into the freedom of the voice.
- No character pre-judgments, nothing unsupported by the “evidence of the text.”

In the transformation that this approach creates, the actor goes through something very exacting, so the audience can experience in concentrated form the “magic” of performance, which grows in great part out of hard work and mastery of technique. This technical mastery includes the ability to inhabit different characters through the medium of voice. Patsy discovered that allowing the physicality of your finely tuned instrument—rather than your preconceptions—to govern your performance will inspire new possibilities.

Shakespeare Requires the Full Engagement of Your Mind, Body, Heart, and Spirit

Patsy says:

Do you think you have to add something to the text? Shakespeare is only boring when the actor tries to make it interesting. It is interesting! Reveal and discover and trust and honor the text. Every word, every end of words, every syllable matters. Release the energy of the text. (personal communication, July 2014)

Patsy ranks with the greatest champions of Shakespeare of all time. She has an encyclopedic, profound understanding of Shakespeare’s texts, not only noticing every sound and syllable but also having a thorough grasp of the context and structure of each play, speech, and sonnet. She examines his language with a forensic eye. Patsy’s classes on Shakespeare are a particularly enlightening display of the principles she embraces as all of her work comes together in speaking Shakespeare. A leading luminary in the theatre has asked Patsy, “What is it you do? How is it that the actors you train connect with and speak Shakespeare verse so well?” (personal communication, April 2019).

Patsy avers that Shakespeare is the only playwright she has experienced who requires our full bodies, minds, hearts, and spirits, and that speaking his words requires that we rise up to him, not bring him down to us, to meet his humanity and enlarge our own. She challenges her students to serve the play and to be precise—there are no “sort ofs” in great acting—to be genuine rather than falsifying or pushing emotions, and to engage fully *through the language* in the heightened emotional situations in which Shakespeare’s characters find themselves.

As Patsy puts it, “Shakespeare is life with all the boring bits cut out” (Rodenburg [1993] 2018, 25). He probes the eternal themes that resonate across the planet: the use and misuse of power, the test of conditional or unconditional love, the difference between man-made and divine justice, the conjoining of the epic with the domestic, complicity, unrequited love, forgiveness, and redemption. He believes in us and teaches us the miracle of being alive.

Teaching Style

Patsy says, “I feel useful when I teach and therefore, I teach” (Women on Writing 2006, 1). From the moment Patsy enters the room, she establishes both her quiet authority and the safety of the space, where risk-taking and creativity can flourish. All

she asks of a student is a willingness to try to do the work. She teaches with optimism and has a minimalist teaching style. She guides you to where you need to work, but she leaves you alone to do the work yourself.

Patsy's teaching style is organic but not random. Refreshingly, she adapts her work to the student, not the student to her work. She is keenly responsive to the people in the room and how they proclaim themselves from moment to moment and is constantly changing her teaching while keeping the form. Just as no two live performances are ever identical, no two of her classes or workshops are ever the same.

Patsy's classrooms are inspiring and creative spaces, experimental laboratories where complex artistic experiments are being conducted and where revelation after revelation is being made. After an exercise she asks, "What did you discover? How does that change your connection to the ground . . . the text . . . the audience? What happens if you do this?"

Patsy's teaches with both exquisite courtesy and a completely unpretentious formality. She has the courage to be moral but without moralizing. She has strongly considered opinions but is not an ideologue. She asks guiding questions, allowing students to process information without judgment or analysis, and offers both feedback and modeling, sparingly. She is exacting but not fussy; pragmatic, not dogmatic; curious, not intrusive; intimate, not confessional. She does not privilege herself to know students' secrets. She asks permission to touch.

At the same time, Patsy is vigilant at not allowing a student to tear down another's work. Similarly, she dislikes actors criticizing other actors and voice teachers denigrating other voice teachers. She believes that any teacher who can heal your voice is worthwhile. "Whoever can release your voice, use that technique" (personal communication, November 2016). Unassuming and shunning the limelight, preferring to concentrate on the work at hand, Patsy claims not to have invented anything but to have inherited a lot. Her presence is warm, alert, intelligent, generous. She has a trove of delightful stories, anecdotes, even parables, expertly told, which illuminate her pedagogy through this informal yet binding medium. Her students have called her brilliant, sensitive, compassionate, and the most present person they have ever met. Her classes are a paradox: the freedom of play joined with the seriousness of everything being at stake—an inviting blend of joy and gravitas.

Evolving Focus of Work

Patsy says:

In all truth at this moment of time I am excited and optimistic about a powerful renaissance of language and storytelling. We have extraordinary evidence from neurology, anthropology, and education research that embodied speaking, dialogue, and full presence, as we communicate, is not only part of our humanity but contributes to our well-being. It is not a quaint or eccentric need but a vital one. (Rodenburg [1993] 2018, 2)

Patsy continues to clarify her work, fine-tuning her ideas and methods in dynamic environments worldwide. She maintains a large private practice and takes on a wide and varied range of new pupils to keep in touch with the reality of the beginner's situation.

In 2021, Patsy launched the Patsy Rodenburg Academy, under the banner of which she conducts workshops in the United States and Portugal and trains teachers in her work. Patsy offers teacher training under the Patsy Rodenburg Associate (PRA)

Program, with classes held each summer at her farm in Portugal. These classes are small, personal and intense, and in the final week of training all PRAs from previous years' training are invited to come and work with the graduating class and each other to keep up-to-date on Patsy's latest work.

Passionate about the need for knowledge to be spoken, Patsy is spearheading initiatives to bring oral learning back into schools. She has recently built a spoken learning and rhetoric curriculum for schools through The Laurus Trust in Manchester, UK, and is expanding this work into primary and secondary schools throughout Wales and in the City of London. The curriculum is designed to teach the skills developed in creative arts, such as the art of debate, speaking extemporaneously, stage presence, and rhetoric, and, crucially, to harness them in real-world settings. Her initiative has already shown results, as a growing number of students from schools that have embraced this work have gained admission to universities such as Oxford and Cambridge for the first time.

Patsy helps world leaders to create presence and speak eloquently, to craft and communicate their stories with maximum impact and engagement, offering them the skills and confidence to share their stories and inspire audiences around the world. Using Shakespeare and other classical texts, Patsy opens conversations on the ethics of leadership and brings the power of unconditional love into the boardroom, provoking meaningful debate on the good use of power and inspiring reflection upon how these principles should be applied today. Her methods change the culture in organizations, and most recently those methods have been helping women in various fields negotiate top-tier leadership positions.

Patsy's new book "*The Woman's Voice*" will be published by Bloomsbury Press in the fall of 2022. A second edition of *The Actor Speaks* was recently published, to be followed by a revised edition of *Speaking Shakespeare*.

Teacher Certification

As part of the Patsy Rodenburg Academy, Patsy offers the Patsy Rodenburg Associate (PRA) Programme to certify teachers to teach her work. This program is suitable for those who are passionate about teaching presence, voice and speech, and who want to explore storytelling and the great English classical texts and poetry. Each year, the PRA gather to work with the graduating class in the spirit of generously exchanging knowledge in a safe space, enabling the group to have the difficult conversations that moral teaching is all about. Patsy believes every teacher should be continually aware of their power, and when teaching Presence, Body and Voice this awareness should be consciously discussed.

There are two stages to the PRA Programme, each lasting four weeks (typically Mon-Fri) in two consecutive years. These courses take place over June and July on Patsy's farm in Portugal.¹

Connecting with the Organization

How to Get Involved

There are many ways to get involved with the organization:

- Take part in one of Patsy's workshops in Portugal or New York.

- Apply to become a Patsy Rodenburg Associate (PRA).
- Patsy offers voice and speech consultations and seminars. Contact her to speak to your organization, deliver a keynote address, give a master class, or to work with her on ethical leadership, speechwriting, and presentation skills.
- Contact Patsy for privately arranged professional coaching.

Contact Information

patsyrodensburg.co.uk is the link to Patsy's main website, where all the latest information concerning workshops and programmes is continually updated. You may also email her Personal Assistant directly at info@patsyrodensburg.co.uk.

Resources

Patsy has written six books articulating her voice training methodology:

- *The Need for Words: Voice and Text* (Rodenburg [1993] 2018)
- *The Right to Speak: Working with the Voice* (Rodenburg [1992] 2015)
- *Power Presentation: Formal Speech in an Informal World* (Rodenburg 2009)
- *Presence: The Three Circles of Energy*, also titled *The Second Circle* in the US (Rodenburg 2007)
- *Speaking Shakespeare: Speaking Shakespeare's Words* (Rodenburg 2004)
- *The Actor Speaks: Voice and the Performer* Rodenburg ([1997] 2020)

Patsy has released an eight-disc DVD series that chronicles the first 30 years of her work, titled *Shakespeare In the Present* (Rodenburg et al. 2011).² Her other media includes the following:

- You may watch Patsy's TED Talk: *Why I Do Theatre*³
- And her YouTube clip on *Second Circle*⁴

Notes

1. Throughout the article, the author has often chosen to use Patsy's own words in describing her work. The author has made every attempt to fully credit all of her sources and asks that readers contact her should they notice any unintended omission.
2. See <http://shakespeareinthepresent.com/>.
3. See https://www.ted.com/talks/patsy_rodensburg_why_i_do_theatre?.
4. See <https://youtu.be/Ub27yeXKUTY>.

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Disclosure statement

No potential conflict of interest was reported by the author.

Notes on contributor



Amy Leavitt is approaching her seventh year of concentrated study with Patsy, training both in the United States and in Europe, and has been teaching her work since 2015. She is a member of the first class to be accredited as a Patsy Rodenburg Associate (PRA) and has played an integral part in the development of the Patsy Rodenburg Academy.

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