Syllabus for
MMC 350—Radio Drama
3 Credit Hours
Fall 2008

I.   COURSE DESCRIPTION

A workshop experience in radio drama in which students are exposed to both live radio drama as well as post production experience. Provides experience in microphone use, recording, editing, and mixing with Pro-Tools audio software.
Prerequisites: MMC 127, COM 205, MMC 345.

II.   COURSE GOALS

This course is designed to help the student do the following:

A.   Gain experience on how to properly create a character in a dramatic radio production.

B.   Attain a firm working knowledge of how to use a microphone, record, edit, and mix voice with sound effects and music in a dramatic radio production.

C.   Create a demo tape of characterization that can be burned to CD and used to generate a job after completion of the course.

D.   Gain experience in dubbing a character voice to an animated film or videotape.

E.   Develop an appreciation of well written and well produced radio drama programs and the skills of a professional broadcast performer.

F.   Gives the student experience in creating a "live" radio production.

III.   STUDENT LEARNING OUTCOMES FOR THIS COURSE

Upon successful completion of this course, the student will be able to do the following:

A.   Chapter One -- "The Voice"

        1.   Describe the first necessary attribute for a book recording career. (p15)
        2.   List the three attributes that allow the voice to sound its best and prevent vocal problems. (p15)
        3.   Describe the rule of caution in regards to character voices in fiction. (p15)
        4.   List and describe the situations mentioned in your text that are fatiguing for the voice. (p16)
        5.   List the remedies for a sore throat mentioned by your text. (p16)
        6.   List and describe the elements of vocal technique mentioned by your text. (p17)
        7.   List and describe the suggestions your text gave for finding your voice. (p19)
        8.   List and describe the suggestions your text gave for placing your voice. (p19)
        9.   List and describe the suggestions your text gave for supporting your voice. (p21)
        10.   List and describe the seven exercises that your text suggested for supporting your voice. (p21)

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        11.   Explain the importance of good breathing technique and describe how to achieve

it. (p22)

12.   Explain the importance of variety and flexibility and describe the four exercises your text suggested for how to achieve it. (p23)
13.   Define paralinguistic and how it applies to Voice work. (p24)
14.   List and define the three considerations your text covered in changing your voice. (p25)
15.   Describe how to create the following: a whisper, a "creaky" voice, a "gruff" or "hoarse" voice, and an "older" or "sick" voice. (pp 26-27)

B.   Chapter Two -- "Diction and Pronunciation"

1.   Explain the importance of good diction and pronunciation in vocal delivery. (p29)
2.   List and describe the sounds of the English language including: Vowel, Semi-Vowel, Diphthong, Trip thong, and Consonant (pp30-31)
3.   List and describe the two Standard English accents and dialects. (p34)
4.   Explain the differences between British RP and General American English in regards to: Vocal apparatus positioning, phonetics, stress patterns, and pitch. (pp 36-44)
5.   List and describe the six sounds your text suggested to avoid when trying to get a job. (pp 44-45)

C.   Chapter Three -- "Microphone and General Recording Techniques"

1.   Discuss the history of recording covered by your text. (pp 60-65)
2.   Define the term microphone and list the ten suggestions for microphone and recording technique mentioned in your text (pp 65-66)
3.   Describe the soundproof studio. (p66)
4.   Explain how to prepare for the recording session. (p67)
5.   Explain how the recording session works. (pp 68-73)

D.   Chapter Four -- "Acting Methods and Techniques"

1.   Recall the first question an actor must ask after reading a script in preparation for a role and explain its importance. (p74)
2.   Explain what Stanislavsky meant when he elaborated on the well known definition of acting as "doing something with a purpose". (p74)
3.   List and describe the two approaches to creating a character. (p75)
4.   Explain how an actor personalizes a script. (p76)
5.   What were the important contributions of Lee Strasberg and Stella Adler and how did their approach to acting differ? (p77)
6.   Explain the contribution of Francois Delsarte to acting and state why it was so significant. (p77)
7.   Describe the steps you must complete in order to prepare the arc of the story and all the characters' stories in it according to your text. (p79)
8.   Explain the difference between the external schools and the internal schools approach to acting. (p80)
9.   Explain the contribution of Michael Chekhov, Morris Carnovsky, Sanford Meisner, and Uta Hagen in regards to acting. (pp 81-83)
10.   Define the following terms: external action, internal action, affective memory, beat or unit, circumstances, intention, object, objective, obstacle, organic, relationship, score, spine, substitution, subtext, super-objective, and through-

line. (pp 83-86)

E.   Chapter Five -- "Reading Techniques"

    1.   List and describe the twelve techniques and methods your text suggested for you to use in the recording studio. (pp 89-91)
    2.   List and describe the two steps for preparing a text for recording. (pp 91-93)
    3.   Explain the contribution of Helen Potter in regards to impersonations. (p116)
    4.   Define phrasing and rhythm. (p118)
    5.   Explain what is meant by personalizing a text. (p127)

F.   Chapter Six -- "Recording Prose Fiction"

    1.   Explain the importance of telling the story to the audience. (p137)
    2.   List and describe the five often used plot sequences covered in your text. (p.138)
    3.   Explain the importance of the theme or themes of a story. (p.139)
    4.   Explain your responsibilities in preparing a text for recording. (p 139)
    5.   Explain the challenge of reading dialogue of a text in regards to the audience. (p139)
    6.   Explain the difference between literature and pulp fiction. (p141)
    7.   List and describe the two basic forms of narrative. (p143)
    8.   List and describe the three applications of "style" in regards to literary applications. (p144)
    9.   Explain the challenge of reading books written in styles that are not contemporary without sounding foolish, stilted or pompous. (146)
    10.   List and describe the seven periods of English literature mentioned by your text. (p148)
    11.   List and describe the eight periods of American literary history mentioned by your text. (p148)
    12.   Explain how to set the scene of a story. (p164)
    13.   Explain the techniques required to bring the following to life: action scenes, love scenes, and descriptions. (pp 181-198)
    14.   Describe the process an actor goes through to create a character vocally. (p202)
    15.   Explain how adjectives in a text can assist you in adopting a character's attitude. (p209)
    16.   Explain how verbs in a text can assist you in developing a character's actions. (p221)
    17.   List the types of foreign accents often-encountered in delivering texts, and state the suggestions your text gives for each. (pp 240-249)

G.   Chapter Seven -- "Recording Plays"

    1.   Explain some of the difficulties mentioned by your text in recording plays. (p262)
    2.   Explain the challenge mentioned by your text in regards to styles in theater. (p263)
    3.   Describe the suggestions given by your text for practicing delivery of a play. (p263)

H.   Chapter Eight -- "Recording Poetry"

    1.   Define the term "heightened" language. (p272)

2. Explain how you the language real when delivering poetry. (p272)
3. Describe the two principal forms of poetry. (p272)
4. Describe what is important in analyzing a poem in order to make its content clear to the audience. (p273)
5. Define "metaphor" and explain its importance in prose. (p273)
6. Explain the importance of "rhyme schemes" and "rhythm" in reading poetry aloud. (p274)
7. Define the following terms: meters, foot, anapest, troche, dactyl, iambic tetrameter, trochaic tetrameter, trochaic pentameter, and free verse. (pp 274-275)
8. Explain the rule about emphasizing rhyme and rhythm given by your text. (p276)

I. Chapter Nine -- "Recording Nonfiction: Making the Text Come Alive"

1. What is the most important distinction between recording fiction and recording non-fiction as mentioned by your text? (p297)
2. List the suggestions your text gave for reading non-fiction work. (p297)
3. List and describe the four basic types of popular nonfiction. (p298)
4. Explain the challenge in delivering pulp non-fiction. (p298)
5. List the suggestions your text gave for reading academically oriented, commercially published non-fiction work. (p299)
6. Explain the difference between biography and history (p300)
7. List the suggestions your text gave for reading history or biography. (p300)
8. Explain the difference between primary and secondary sources (p300)
9. Define the term historiography. (p301)
10. List the suggestions your text gave for historiography. (p301)
11. Define the terms essay (p329) and humorous nonfiction. (p346)
12. Explain your responsibility in reading an encyclopedia or cookbook. (p342)

IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

Required Materials
Textbooks
Blumenfeld, R. (2004). Acting with the voice. New York: Limelight Editions.
Roback, S. (2004). Pro-Tools for Macintosh & Windows. Berkeley: Peachpit Press.

V. POLICIES AND PROCEDURES

A. University Policies and Procedures
1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software. By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means.
4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.

5. Students are to be in compliance with University, school, and departmental policies regarding ePortfolio requirements. Students should consult the ePortfolio handbooks for requirements regarding general education and the students' majors.

    a. The penalty for not submitting electronically or for incorrectly submitting an ePortfolio artifact is a zero for that assignment.

    b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures

1. **Attendance**—At Oral Roberts University, students are expected to attend all classes. Understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, each student is allowed to miss class the number of times per week a class meets. This allowance is for illness, personal business, and personal emergency. Students may consider these personal days or sick leave. If a student has absences in excess of this number, the earned grade for the course will be reduced one letter grade for each hour's absence above those allowed. A student missing class due to illness must take an unexcused absence. Extended illnesses are handled on an individual basis and require a doctor's excuse.

2. **Administratively Excused Absences**—Students who must miss class for University sponsored activities must follow these procedures:

    a. inform the professor before the event.

    b. arrange to complete missed work within one week.

    c. not commit to class performances (oral reports, speeches, television tapings, group presentations, etc.) on a date the student will be gone. Makeup work is not permitted if the student voluntarily commits to a performance on the date of an administratively excused absence.

    d. present an excuse, signed by the Dean of Arts and Sciences, the day the student returns.

3. **Tardies**—Tardies are an inconvenience to the other class members and the professor, and they prevent the late student from obtaining maximum value from the class. Therefore, tardies are calculated in the attendance provision for this course. Three tardies equal one absence and are included in the absences when determining the course grade. It is to the student's advantage to make sure that the professor is informed immediately following the close of the class that the student was tardy and not absent. It is not the professor's responsibility to stop the class to mark the student late; the student is the one responsible to convey that information following that class. Students should not expect to be credible the following class session concerning a late arrival on a previous day.

4. **Late Work**—the student is responsible for obtaining class assignments and material covered during an absence. All work must be completed as scheduled. An absence is not an excuse for turning in late work or for being unprepared with assignments for the class following the absence. If late work is accepted, a substantial penalty will be assessed.

5. **Literacy**—The Communication Arts Department does not accept for credit any written assignment that contains more than an average of three grammatical and/or typographical errors per page.

6. **ePortfolio—**Refer to the Communication Arts ePortfolio handbook for ePortfolio policies at (http://oru.edu), click on **Academics**, then **ePortfolio**, then **Department Resources**, then **Communication Arts Handbook HTML**.

C.   Course Policies and Procedures
1.   Evaluation procedures
a.   The grading system is based on points. Each individual assignment, quiz, written work, etc, is given a point total. Students can chart their progress during the semester by adding together their earned points and figuring their grades according to the following scale.

> A = 100%-90% of total points possible.
> B = 89%-80% of total points possible.
> C = 79%-70% of total points possible.
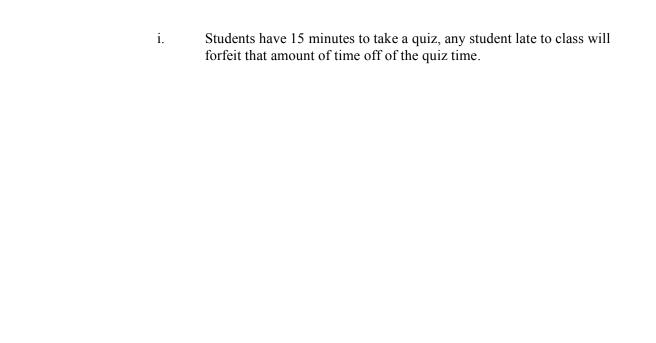> D = 69%-60% of total points possible.
> F = 59%-00% of total points possible.

Attendance is then computed against the final grade.

2.   ePortfolio Requirements: None
3.   Other Policies and Procedures

a.   Textbook Quizzes: Students are quizzed on the text according to the class calendar. Time allotted for a quiz is fifteen minutes at the beginning of class. Students arriving late forfeit the time missed in taking their quiz.

b.   Projects: Class projects include individual radio dramas, a live interview, audio dubbing of a film segment and other exercises. These assignments are recorded both during and after class time and critiqued at the end of the semester.

c.   Attendance in class is a requirement to pass the course. There are times however when a student cannot make a class due to sickness, funerals, school athletics, or school functions. This becomes a problem for the teacher to decide whether an absence is justified or not, and an even greater challenge to maintain a correct record of excused verses unexcused classes. In the work force, employees are normally given a set amount of time for sickness while still being paid. After that time runs out, the employee is no longer paid for his or her time off. To simplify attendance and prepare the student for a career after college, a similar system has been adopted here.

e.   Students are now permitted to miss **three** days a semester of class. It doesn't matter why the student missed them, but any absence beyond three days will incur a penalty of 1/3 of a grade drop per absence. This includes medical, funeral, school functions, intramural athletics, etc. These **are not** holidays! Use them for valid reasons only. There are no exceptions to this rule.

f.   Students with perfect attendance and no tardies will be given a grade lift of 1/3 at the end of the semester as a bonus. One tardy or absence nullifies this bonus. This includes administrative excuses.

g.   Make-up work is the **student's** responsibility. The student has **one week** to make up a missed assignment or quiz after returning to class. After that time a zero will be entered for that assignment or quiz. Projects that are assigned are **not** included in this policy. In broadcasting it is important to meet the "on-air" time. Late work is a waste of time.

h.   Students arriving late for class are considered tardy. Students who leave early from class are also assessed a penalty. The following applies for late/early situations:

> 1 minute to 15 minutes = ¼ of a cut (absence).
> 16 minutes to 30 minutes = ½ of a cut (absence).
> beyond 30 minutes = an absence

i.   Students have 15 minutes to take a quiz, any student late to class will forfeit that amount of time off of the quiz time.

DAY	CLASS/MATERIAL COVERED	ASSIGNMENTS MADE	ASSIGNMENTS DUE
1-Thurs 8/14/08	Introduction to the class, Syllabi, Grades. Listen to Radio Dramas	NONE	NONE
2-Tues 8/19/08	Lecture Radio Drama	Read Ch. 1 Acting Voice	NONE
3-Thurs 8/21/08	Lecture Pro-Tools Software Pass Out Individual Dramas	Read Ch. 2 Acting Voice	Quiz Ch. 1 Acting Voice
4-Tues 8/26/08	Students Choose Individual Dramas, Pro-Tools Set-Up	Read Ch. 3 Acting Voice	Quiz Ch. 2 Acting Voice
5-Thurs 8/28/08	Tryouts for Individual Dramas Casting Decisions	Read Ch. 4 Acting Voice	Quiz Ch. 3 (AV) Pro-Tools Quiz
6-Tues 9/2/08	Student "A" Record Time	Read Ch. 5 Acting Voice	Quiz Ch. 4 Acting Voice
7-Thurs 9/4/08	Student "B" Record Time	Read Ch. 6 Acting Voice	Quiz Ch. 5 Acting Voice
8-Tues 9/9/08	Student "C" Record Time	Read Ch. 7 Acting Voice	Quiz Ch. 6 Acting Voice
9-Thurs 9/11/08	Student "D" Record Time	Read Ch. 9 Acting Voice	Quiz Ch. 7 Acting Voice
10-Tues 9/16/08	Student "E" Record Time	Pro-Tools Quiz	Quiz Ch. 9 Acting Voice
11-Thurs 9/18/08	Student "F" Record Time	NONE	Pro-Tools Quiz
12-Tues 9/23/08	Student "G" Record Time	NONE	NONE
13-Thurs 9/25/08	Student "H" Record Time	NONE	NONE
14-Tues 10/30/08	Student "I" Record Time	NONE	NONE
15-Thurs 10/2/08	Student "J" Record Time	NONE	NONE

COURSE CALENDAR (Continued)   RADIO DRAMA,   FALL 2008

16-Tues 10/07/08	Casting & Crew Assignments for Film Dubs, Rehearsal Begins	NONE	NONE
17-Thurs 10/9/08	Rehearsal for Film Dubs Group A	NONE	NONE
Fall Break			
18-Tues 10/21/08	Rehearsal for Film Dubs Group B	NONE	NONE
19-Thurs 10/23/08	Record Film Dubs	NONE	NONE
20-Tues 10/28/08	"Sweetening" Film Dubs	NONE	NONE
21-Thurs 10/30/08	Critique Film Dubs	Individual Drama CDs Due	NONE
22-Tues 11/04/08	Critique Drama CDs	NONE	Individual Drama CDs Due
23-Thurs 11/6/08	Cast and Assign Crew for "Live" Broadcast	NONE	NONE
24-Tues 11/11/08	Rehearse for "Live" Broadcast	NONE	NONE
25-Thurs 11/13/08	Rehearse for "Live" Broadcast	NONE	NONE
26-Tues 11/18/08	Rehearse for "Live" Broadcast	NONE	NONE
27-Thurs 11/20/08	Rehearse for "Live" Broadcast	All SFX & Music for "Live"	NONE
28-Tues 11/25/08	Tape "Live" radio broadcast	NONE	All SFX & Music for "Live"
29-Tues 12/02/08	Critique "Live" Shows, Evaluate	NONE	NONE
30-Thurs 12/04/08	Critique "Live" Shows, Evaluate	NONE	NONE

FINAL EXAM

Course Inventory for ORU's Student Learning Outcomes

This course contributes to the ORU student learning outcomes as indicated below:
Significant Contribution – Addresses the outcome directly and includes targeted assessment.
Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.
Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.
No Contribution – Does not address the outcome.

The Student Learning Glossary at http://ir.oru.edu/doc/glossary.pdf defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
1	**Outcome #1 – Spiritually Alive** Proficiencies/Capacities				
1A	Biblical knowledge				X
1B	Sensitivity to the Holy Spirit				X
1C	Evangelistic capability				X
1D	Ethical behavior		X		

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
2	**Outcome #2 – Intellectually Alert** Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy		X		
2C	Global & historical perspectives			X	
2D	Aesthetic appreciation	X			
2E	Intellectual creativity	X			

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
3	**Outcome #3 – Physically Disciplined** Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle			X	

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
4	**Outcome #4 – Socially Adept** Proficiencies/Capacities				
4A	Communication skills	X			
4B	Interpersonal skills	X			
4C	Appreciation of cultural & linguistic differences			X	
4D	Responsible citizenship			X	
4E	Leadership capacity	X			