

Syllabus for
DRAM 227—Theatre Forms: Voice, Diction, and Phonetics
3 Credit Hours
Spring 2018

I. COURSE DESCRIPTION

The study of voice production and phonetics. Topics include the purpose of vocal production, the characteristics of good speech, the identification, evaluation, and correction of improper speech techniques, and the individual analysis of and drill to correct inadequacies of vocal production and vocal variety. Involves exercises and activities to correct specific vocal problems, learning the International Phonetic Alphabet (IPA) to enable precise and improved articulation, and classroom transcription activities using IPA, combined with the phonetic analysis of each sound and the study of pronunciation standards.

Voice, Diction, and Phonetics is the level one voice and speech course specifically for the BFA Acting students. The pre-requisite of Improvisation (DRAM 130), as well as acceptance into the BFA Acting track is required. Class periods will be physically oriented with the emphasis on doing. Students are required to wear all black, flexible clothing and shoes to each class. The students complete text, dialect and monologue assignments that are workshopped and performed for the classroom audience.

II. COURSE GOALS

- A. Voice and Diction is a course for the student. The ultimate goal is the specific self-improvement of the speaking voice. The theory and mechanics of voice production are an integral part of the study. The phonetic analysis and representation of English speech enables students to analyze his speech and apply the necessary corrections and/or adaptations to their own voice. These theoretical technicalities are necessary so that students may continually be in a state of "diagnostic awareness of self-maintenance" long after this course has terminated. Students have the tools with which to work and the knowledge to direct their use.
- B. A comprehensive self-analysis of each student is made with the aid of the instructor and one's fellow classmates after sufficient study to provide a structural framework. Each student becomes for his or her classmates a patient, a diagnostician, and a clinical therapist to facilitate the best possible improvement of the total group. This course provides opportunity for close, honest, objective, and concerned interaction within a small group. It is a laboratory course for the acquisition of an objective, self-critical, prescriptive, analytical approach to improved speaking. Evaluative listening, therefore, becomes one of the tools to be sharpened during this course.
- C. This course prepares the student to do the following:
 - 1. demonstrate an accurate, objective analysis of his personal speech improvement needs.
 - 2. comprehend the theory and mechanics of voice production.
 - 3. exhibit improved voice quality, vocal variety, and expressive flexibility of meaning during class exercises and performances.
 - 4. exhibit improved voice and diction from the beginning of the semester, via audio tape recordings made periodically during the semester.
 - 5. demonstrate proficiency in the reading and use of the International Phonetic Alphabet to transcribe American English.

III. COURSE OBJECTIVES

- A. Terminal Objectives
As a result of successfully completing this course, the student will be able to do the following:
 - 1. trace and explain the physiology used for the respiration, phonation, articulation and phonation processes of speech production. (General Competency #1 and Subject

Competency #2)

2. analyze the errors of articulation and pronunciation present in other speakers. (General Competency #4 and Subject Competency #8)
3. analyze and create an accent necessary for a reading or to correct the accent of a foreign speaker of English. (Subject Competencies #2 and #6)
4. develop a technique of script marking to enable you to remind yourself of the planned vocal variety. (Subject Competency #2)
5. use phonetics to write the correct pronunciation of any name or word for future use. (Subject Competency #2 and #11)
6. use an optimally pleasant voice and effective vocal variety in all reading and speaking experiences. (Subject Competency #11)
7. use correct diction and pronunciation for all speech situations. (Subject Competency #11)

IV. TEXTBOOK

A. Required Textbook

The Actor Speaks by Patsy Rodenburg

B. Required Materials

Recording device with playback capabilities for exercises

V. POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University.
2. Double cuts will be assessed for absences immediately preceding or following holidays.
3. Excessive absences can reduce a student's grade or deny credit for the course.
4. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
5. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software.
6. 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.

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 this 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. 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 of 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. **Whole Person Assessment**—Refer to the Communication, Arts, and Media WPA handbook for policies at (<http://oru.edu>), click on **Academics**, then **WPA**, then **Department Resources**, then **CAM Handbook HTML**.

C. Course Policies and Procedures

1. Evaluation Procedures

Grade Breakdown	
a. Class Participation	40%
b. Exams	20%
c. ORU Performance Critiques (2)	10%
d. IPA transcription work	30%

Extra Credit: May be obtained by attending a non-ORU theatrical event and writing two page critique according to the instructor's directions You also may crew one of the ORU productions. Points awarded will be left to the discretion of the instructor.

TOPICS STUDIED AND LEARNING EXPERIENCES

Rationale for Speech Improvement

"Before" recording Sessions

Anatomy of Speech

Physics of Sound

Components of Vocal Variety

Marking a Script for Reading Orally

Evaluation of Personal Problems

Corrective Exercises and Prescriptive Programs

"After" Tape Recording Sessions

Symbols of the International Phonetic Alphabet

Location and Production Method of Each Sound

Transcription Exercises

Pronunciation Standards

2. Whole Person Assessment Requirements: None
3. Other Policies and/or Procedures
 - a. Students must attend a performance of each ORU theatre production during the semester and write a one-page criticism of the performance, due on the Monday following the close of the show.

- b. Any examination not taken at the scheduled time due to an excused absence must be made up at a time arranged with or by the instructor. Generally, tests missed for an unexcused absence cannot be made up. The University's \$15.00 late-test fee must be paid in advance.
- c. **Attendance and participation is essential in an acting class. The studio door will be opened between each studio class and closed at the appropriate class time. Once the door is closed, no entry is permitted (without prior approval from the instructor) and the student will be counted absent for that class.**
- d. **The appropriate dress code for all BFA acting classes is black, flexible clothing without graphics or writing and athletic shoes. Students arriving to class outside of the dress code will not be permitted to participate.**
- e. **Students are required to wear / bring appropriate clothing, footwear, and props for specific scene work that reflect the given circumstances of the play and character as discussed in class. Students arriving without these items are considered unprepared, will not be allowed to participate that day, and will be given a zero on the assignment.**
- f. **All scenes/monologue assignments are expected to be memorized for workshopping in class. Students not having their scenes/monologues memorized on their assigned day will be given a zero on the assignments and will not be allowed to workshop.**

VI. COURSE CALENDAR

Week 1:	Introduction to class, anatomy, vocal health
Week 2:	Rodenburg: Stage 1: The Right to Speak (pp. 3-88); Dialect reduction
Week 3:	Introduction to IPA, Introduction to IDEA *Assignment #1 due*
Week 4:	Rodenburg Stage 2 (pp. 89-160); Vowels, Sound into Text *Assignment #2 due*
Week 5:	Vowels, Sound into Text continued
Week 6:	Rodenburg Stage 3 (pp. 161-235); Consonants, Resonators *Assignment #3 due*
Week 6:	Rodenburg Stage 4 (pp. 235-292); Consonants, Resonators continued *Assignment #4 due*
Week 7:	Rodenburg Stage 5 (pp. 293-332); Begin working on Final project; Midterm review
Week 8:	Midterm
Week 9:	Rodenburg Stages 6 & 7 (pp. 333-388); Introduction to dialect
Week 10:	*Final project presentations due*
Week 11:	*Final project presentations due*

- Week 12: ***Dialect presentations***
- Week 13: Expressive Text— Emotional Connection for Demonstration Lab
- Week 14: Coaching Text, Review for Final
 Journals Due
- Week 15: Final Exam, Demonstration Lab

**Course Inventory for ORU's Student Learning Outcomes
DRAM 227 – Theatre Forms: Voice, Diction, and Phonetics
Spring 2018**

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
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1	Outcome #1 – Spiritually Alive Proficiencies/Capacities				
1A	Biblical literacy			X	
1B	Spiritual Formation		X		

2	Outcome #2 – Intellectually Alert Proficiencies/Capacities				
2A	Critical thinking, creativity, and aesthetics	X			
2B	Global & historical perspectives	X			
2C	Information literacy	X			
2D	Knowledge of the physical and natural world	X			

3	Outcome #3 – Physically Disciplined Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle			X	

4	Outcome #4 – Socially Adept Proficiencies/Capacities				
4A	Ethical reasoning and behavior	X			
4B	Intercultural knowledge and engagement	X			
4C	Written and Oral Communication	X			
4D	Leadership capacity	X			