

**I. CATALOG DESCRIPTION**

- A. Department Information:  
Division: Humanities and Social Science  
Department: Speech and Performing Arts  
Course ID: SPEECH 110  
Course Title: Beginning Voice and Diction  
Units: 3  
Lecture: 3  
Prerequisite: None
- B. Catalog and Schedule Description:  
Techniques of voice production for both public speaking and the stage. Includes theory and practice in developing vocal skills for performance such as breathing, pitch, rate, articulation, volume, and quality.

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One**

**III. EXPECTED OUTCOMES FOR STUDENTS:**

- A. Identify and explain the various influences on speech
- B. Distinguish between different types of vowels and consonants
- C. Distinguish between articulation, intonation, and pronunciation
- D. Demonstrate the ability to match nonverbal movements in synchronous motion with selected vocal dynamics
- E. Compare and contrast the major dialects of American English
- F. Compare and contrast the dialects used in stage speech
- G. Evaluate their own and others' voice and diction patterns and provide constructive feedback
- H. Demonstrate the ability to read an excerpt from a play, a commercial, or news copy with proper voice and diction

**IV. COURSE CONTENT:**

- A. Introduction
  - 1. Communication
  - 2. Influences on the voice and speech
  - 3. Improving your voice
- B. Mechanisms for speech
  - 1. Breathing
  - 2. Phonation
  - 3. Resonation
  - 4. Articulation
- C. Pitch
  - 1. Inflection (paralinguistics of pitch)
  - 2. Intonation
  - 3. Extralinguistic features
  - 4. Pitch variety
- D. Volume
  - 1. The paralinguistics of loudness
  - 2. Syllabic stress
  - 3. Projection
  - 4. Variation
- E. Rate/Duration
  - 1. Speaking/reading rate
  - 2. Pause
  - 3. Speech phrasing
  - 4. Variety
  - 5. Rate assessments

- F. Quality
  - 1. Paralinguistics
  - 2. Extralinguistics
- G. Language
  - 1. Language defined
  - 2. History of English
  - 3. Language development in the individual
- H. Articulation
  - 1. Definitions
  - 2. Coarticulation
  - 3. Individual differences/dialects
- I. Vowels
  - 1. Approach to vowel study
  - 2. Front vowels
  - 3. Back vowels
  - 4. Mid vowels
  - 5. Diphthongs
  - 6. Special diphthong
- J. Consonants
  - 1. Approach to consonant study
  - 2. Bilabial consonants
  - 3. Labio-dental consonants
  - 4. Lingua-dental consonants
  - 5. Lingua-alveolar consonants
  - 6. Lingua-palatal consonants
  - 7. Velar consonants
  - 8. Glottal consonants
- K. Kinesics
  - 1. Gesture
  - 2. Countenance
  - 3. Body stance
  - 4. Eye contact
- L. Application for Speech
  - 1. Performance occasions
  - 2. Angles of direction
  - 3. Memorization
  - 4. Lecterns
  - 5. Microphones
  - 6. Rehearsal
  - 7. Empathy
  - 8. Taste
- M. Four major dialects of American English
  - 1. New England
  - 2. New York City
  - 3. Standard Southern American English
  - 4. General American
- N. Stage speech and selected foreign accents
  - 1. Standard stage speech
  - 2. Cockney
  - 3. Scottish
  - 4. German
  - 5. Spanish
  - 6. Russian
  - 7. Irish

**V. METHODS OF INSTRUCTION:**

- A. Lecture
- B. Demonstration
- C. Critical evaluation of voice recordings
- D. Critical evaluation of dramatic plays
- E. Journaling
- F. Role play scenarios

**VI. TYPICAL ASSIGNMENTS:**

- A. Reading: After reading the chapter on consonants, define each type of consonant and explain the key differences. Be prepared to discuss your responses in class.
- B. Listening: Go to the Learning Resource Center and listen to the auditory recording on reserve. As you listen, identify the vocal errors you hear demonstrated. In a 2-3 page paper, explain what the errors were and address how the speaker can fix the errors.
- C. Theatre Practice: After reading the excerpts from *Ragtime*, *The Color Purple*, and *Cyrano de Bergerac*, do the following: Read the excerpts aloud and record them on audio tape. You are encouraged to exaggerate your use of the forms at first. However, when you pull a way from the exaggeration, make certain that you retain appropriate vocal dynamics. Remember that after you have isolated each form of speech emphasis, you must put them back together again: one form should not be used to the exclusion of others. Turn in your audiotape to your instructor.
- D. Speech Practice: You have been asked to speak before two different community groups. Explain how your vocal dynamics would change for each group and describe your reasoning for these changes. Record your remarks for both audience groups—demonstrating the changes in vocal dynamics—on an audio tape and turn it in to your instructor.

**VII. EVALUATION(S):**

- A. Methods of evaluation:
  - 1. Objective evaluation of students' comprehension of course concepts. Sample test question: Compare and contrast paralinguistics and extralinguistics.
  - 2. Subjective evaluation of students' performances: Students are evaluated on their ability to apply course concepts, emulate accents, and eliminate common voice errors from their speech patterns.
- B. Frequency of evaluation:
  - 1. At least two examinations
  - 2. At least two analysis papers
  - 3. At least 10 audio recorded practice sessions demonstrating proficiency

**VIII. TYPICAL TEXT(S):**

Crannell, Kenneth C. *Voice and articulation* (4<sup>th</sup> edition). Wadsworth, 2000  
Wells, Lynn K. *The articulate voice: An introduction to voice and diction* (3<sup>rd</sup> edition). Allyn & Bacon, 1999.

**IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None**