



## Syllabus

Course: COM230D&DN Voice and Diction in Public Speaking  
Credit: 3 semester hours  
Semester: Fall 2020, Cycle 3  
Time: Friday, 1:00-4:00 p.m.  
Location: Greenroom  
Instructor: Kenneth England, MFA  
Office information: East Ed. Room 228  
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### I. Description

This course will train students in technique that mentally and physically communicates the spoken text in effective and dynamic ways.

### II. Objectives

- A. General competencies to be achieved.
  1. The student will be able to achieve proper and effective vocal technique through:
    - i. The physical exercises and techniques of relaxation, breathing, and increased muscularity that lead to correct phrasing, diction, and inflection
    - ii. The mental techniques of analyzing dialogue, use of inflection, use of proper word attack, and line linkage
      1. Program Objectives: 1, 2, 6, 7
      2. Assignments: A, B, C, D, E, F
  2. The student will be able to demonstrate proper technique through a series of graded oral assignments
    - i. 1, 2, 6, 7
    - ii. Assignments B, D, E, F

### III. Requirements

- A. Thorough reading of assigned texts
- B. Demonstration of proper breathing and relaxation techniques through the exercise learned in class
- C. Regular out-of-class practice of exercises and readings

*Our Mission: "...to prepare Christians to live and serve in the church and in the world according to the Biblical worldview."*

- D. Five graded oral assignments
- E. International Phonetic Alphabet exam
- F. Final exam on instructor-selected readings

#### IV. Methods

- A. In class exercises
- B. Out of class practice
- C. Testing
- D. In class practice with dialect CDs

#### V. Grading

- Graded oral reading assignments 30%
- IPA exam 15%
- Final exam 35%
- Class Preparedness 10%
- Journal of out of class practice 10%

#### VI. Materials

- *Accents and Dialects for Stage and Screen*, Paul Meier
  - Publisher: Paul Meier Dialect Services, Lawrence, KS, 2010
  - ISBN: none, available only through the publisher
  - Price: \$99.95; however, for every five students in the class, there is a 40% discount so the cost would be \$59.97. This price includes a set of 12 CD training dialects CDs.
- *Acting One*, Robert Cohen, 4<sup>th</sup> edition (this book is required reading in TA225 Acting I and TA226 Acting II and should already have been purchased by theatre students)
  - Publisher: McGraw-Hill Higher Education, Boston, 2008
  - ISBN 9780073514161
  - Price: \$89.08
- *Voice and the Actor*, Cecily Berry
  - Publisher: Wiley, 1991
  - ISBN: 978-0020415558
  - Price: \$9.19 paperback, \$9.99 Kindle Edition

### VII. Class Schedule

- What follows is only a tentative schedule

Week	Assignment	Topic
#1 October 23	<i>Acting One</i> : Lesson 22, 23, and 24	<ul style="list-style-type: none"> <li>• Phrasing, diction, open-mouthed speaking, repeated sentences, emphasis: change, punctuation, inflection</li> </ul>

	Introduction: IPA	<ul style="list-style-type: none"> <li>• Attack: the first word, physical attack, turn-taking dialogue, preparing strong attacks, action cues</li> <li>• Follow-through: the hook, questions as questions, statements as questions, making questions</li> </ul>
#2 October 30	<p><b>Acting One:</b> Lesson 25 Line Linkage</p> <p><b>Voice and the Actor</b>, forward and intro, p. 1, 7-10 ch. 1</p> <p>Watch Cecily Berry DVD: <b>The Whole Voice: Its Sound and Range</b> – exercise 1: Empowering the Voice: Relaxation, Breathing, and Resonance</p>	<p>Analyzing Dialogue, rising end-inflections, falling end-inflections, attack inflections, pauses, long speeches, line linking</p> <p>Environment, ear, physical agility, anatomy</p> <p>Vocal Development</p> <p>Purpose of exercises: relaxation, breathing, increased muscularity of lips and tongue, to free, to simplify</p>
<b>Week</b>	<b>Assignment</b>	<b>Topic</b>
#3 November 6	<p><b>Voice and the Actor:</b> ch. 2, p. 18-31</p> <p><b>Voice and the Actor:</b> ch. 2, p. 32-42</p> <p>Watch Cecily Berry DVD: <b>The Whole Voice: Its Sound and Range</b> – exercise 2: Strength in Language Linked to Physical Strength <b>The Whole Voice: Its Sound and Range</b> – exercise 3: Music Releases the Power of Open Vowels</p>	<p>Relaxation and Breathing</p> <p>Language and Physical Strength</p> <p>Relaxation and Breathing, phrasing exercise Open Vowels</p>
#4 November 13	<p><b>Voice and the Actor:</b> ch. 3, p. 43-75</p> <p><b>Graded assignment #1:</b> <i>Titus Andronicus</i>, 3.1, lines 218-232 or you may choose any other Shakespearean monologue</p> <p>Watch Cecily Berry DVD: <b>The Whole Voice: Its Sound and</b></p>	Muscularity and Word

	<b>Range</b> – exercise 4: Sound, the Gateway to Awareness; Exercise 5: How Sound and Meaning Are Linked to Feeling	
<b>Week</b>	<b>Assignment</b>	<b>Topic</b>
#5 November 20	<b><i>Voice and the Actor</i></b> : ch 4, p. 76-100  <b>Graded assignment #2, the Scene: <i>MND</i>: 1.1, lines 128-179</b> or any other Shakespearean scene of about 50 lines, evenly shared  Watch Cecily Berry DVD: <b><i>The Whole Voice: Its Sound and Range</i></b> – exercise 6: Telling the Story, Section 1-2	The Whole Voice
#6 November 27	<b>THANKSGIVING BREAK</b>  <b>NO CLASS</b>	
#7 December 4	<b><i>Voice and the Actor</i></b> : ch. 5, p. 101-123  <b>Graded Assignment #3, Vowels: Ophelia in <i>Hamlet</i>, 3.1, lines 149-160 or Claudio in <i>MFM</i>, 3.1, lines 129-143</b>  Watch Cecily Berry DVD: <b><i>The Whole Voice: Its Sound and Range</i></b> – exercise 6: Telling the Story, Section Three  Watch Andrew Wade DVD: <b><i>Voice Preparation Workshop: Relaxation</i></b>	Speaking Poetry
<b>Week</b>	<b>Assignment</b>	<b>Topic</b>
#8	<b><i>Voice and the Actor</i></b> : ch. 6 <b>Voice and the Actor: Ch. 7</b>	Listening Using the Voice

December 11	<p><b>Graded assignment #4, Telling the Story:</b> Hamlet, Polonius, First Player in <i>Hamlet</i>, 2.2, lines 430-500 or Miranda and Prospero in <i>Tempest</i>, lines 33-106 or any play of quality literature wherein a story is related</p> <p>Watch Andrew Wade DVD: <b><i>Voice Preparation Workshop:</i></b> Breathing; Resonance</p>	
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## POLICIES

### Attendance Policy: Day Classes

A great story is about someone who wants something so badly they overcome conflict and obstacles to get it! You're here to get an education, right? There are *so* many obstacles to getting an education - money, time, the draw of relationships, cars that only work when it's over fifty degrees, coming down with chicken pox, ad infinitum! Just don't let attendance be the obstacle that gets you!

Theatre and creativity are hands-on activities; your presence in class is important. Theatre classes need you as much as you need them! The trust and dynamic necessary to creating good theatre doesn't happen in a vacuum. These courses are hands-on, minds and bodies engaged, full steam ahead!

- ❖ Calvary University has no official attendance policy. Students are responsible to the class instructor for work missed during an absence for any cause. When classes are missed due to official school sponsored events or functions the sponsoring faculty should submit a list of affected students to the Academic Office who will then make the list available to all instructors to verify excused absences.
- ❖ Class Withdrawal: in no case is the cessation of class attendance taken as an intent to withdraw from or drop a course. In order to officially withdraw from a class, the student must notify the Registrar's Office. (Please see the Refund Policy in the Finances section of this catalog for information about withdrawing from a class.)

**Written Assignments** are due via email by midnight of the date assigned, but preferably by class time. Papers and reading assignments must be completed on time. **Work not completed on time will be graded down accordingly.** A paper or written assignment will go down one full grade for every week that it is late. After that time, it will receive no credit. Illness or a registrar-granted leave of absence are the only acceptable exceptions.

**The Bible** is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (*meaning that the translation is generally word-for-word from the original languages*), including any of the

following: New American Standard (NASB, English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (*paraphrases, and thought-for-thought translations like NLT and NIV*) may be used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.

**Students with disabilities** have the responsibility of informing the DSS Coordinator ([dss@calvary.edu](mailto:dss@calvary.edu)) of any disabling condition that may require support.

**Plagiarism** is defined as copying any part of a book or paper without identifying the author. This also includes taking another person's ideas and presenting them as your own.

**The Clark Academic Center** ([learning@calvary.edu](mailto:learning@calvary.edu)), located in the library building, is dedicated to providing free academic assistance for all students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams and facilitate tests. Please take advantage of this service.

**The research paper** must follow the Turabian style according to *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th edition and the Calvary Style Guide, 2019 update.

### Grading Scale

Grade Value Grade Point Value  
Per Semester Hour

A	100-93	4.0
A-	92-90	3.7
B+	89-87	3.3
B	86-83	3.0
B-	82-80	2.7
C+	79-77	2.3
C	76-73	2.0
C-	72-70	1.7
D+	69-67	1.3
D	66-63	1.0
D-	62-60	0.7
F	59-0	0.0