

# **Instructor's Manual and Test Bank**

*for*

## **The Articulate Voice An Introduction to Voice and Diction**

Fourth Edition

Lynn K. Wells  
Saddleback College



Boston New York San Francisco  
Mexico City Montreal Toronto London Madrid Munich Paris  
Hong Kong Singapore Tokyo Cape Town Sydney

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## Table of Contents

I. Introduction

II. Philosophy

III. Course Logistics

IV. Course Planning

    Course Outline

    Course Syllabus

    Course Calendar

    Assignment Sheets

    Evaluation forms

    Teaching Aids

V. Pointers

VI. Chapter Overviews: Discussion/Activities/ Test questions

    Chapter One: An Introduction

    Chapter Two: The Vocal Mechanism

    Chapter Three: Language

    Chapter Four: Pitch

    Chapter Five: Volume

Chapter Six: Rate/Duration

    Chapter Seven: Quality

    Chapter Eight: Articulation

    Chapter Nine: Vowels

    Chapter Ten: Consonants

Exams

Appendix Two: Mispronounced Words

Appendix Three: Vocabulary Builders

Appendix Four: Sound Recognition Practice

## I. Introduction



Voice and diction is probably not be the only course you teach. It is a rare school that employs an instructor to teach only classes in voice and diction. It is also rare that voice and articulation is an instructor's sole specialty; more often an instructor's background is in another area. In some schools it is the speech therapy specialist, the oral interpretation teacher, the theater director, or simply the basic speech teacher. It is not uncommon for the teacher of this course to have had little or no background or training in the subject. Thus, given the various permutations of student expectation and teacher experience, the course can take on various hues. For this reason, *The Articulate Voice* was designed as a basic guide to voice and diction—one that cuts across disciplinary lines.

A course in voice and diction can be a challenge for the professor. On one hand the course you are teaching may be comprised of a potpourri of student backgrounds or may consist of narrowly focused majors in theater or speech communication. On many campuses, specialized courses are in place for theater majors, broadcasting or speech majors, or students of English as a Second Language. In each of these instances, the basic voice and articulation course will be directed toward the goals inherent to those specialized fields. For example, the theater student's aim is to perfect stage diction, develop a powerful voice, and to learn the means for implementing dialects when needed. The speech communication major usually is desirous of improving speech patterns, articulation, IPA, and of learning theory. In addition to those objectives, the broadcasting student may require specialized articulation drill. The ESL student may have a more pragmatic goal in mind, simply to learn the sounds of American English and to speak clearly enough to be understood.

In many colleges and universities, however, funding may not permit such finely specialized courses, which necessitates that all students with an interest in voice and diction enroll in the same course. In such classes instructors are faced with a variety of desired goals and a plethora of challenges. Given that individual differences exist even within a majors' class, those individual differences can be compounded when open enrollment is the norm. Imagine a course wherein sitting beside the drama department's prospective Hamlet is a recent immigrant. (Perhaps you do not have to imagine that scenario at all; perhaps that describes your class!) You can certainly understand the difficulty of addressing the needs of both students at the same time. Multiply those needs by the 15 to 30 students you will face in each class. The instructor can neither narrow the course objectives to a few specific goals nor can he/she expect to address all student needs in a brief period of time.

In addition to specific student majors taking a course in voice and diction, it is common that other students will find their way into your course. If you have been teaching this course for some time, you no doubt have a list of your own. Many times it seems that these students simply wanted to drop by and to have a professor wave a magic wand in order to make their problems disappear. This is what makes voice and diction a most complex course to teach.

The text *The Articulate Voice* is broad enough to be useful to students in theater, speech, broadcasting and English as a Second Language and clear enough to enable the novice non major to benefit. The text is designed in such a way that the instructor can begin with any chapter since each presents self-contained information. That is to say, if you prefer teaching quality of voice before pitch, you can easily do so. If you prefer starting with diction and the International Phonetic Alphabet, you can use the second half of the text first. You may have found an approach that works well for you and your classes. The text gives you flexibility in dealing with subjects as you see fit.

This text should aid you in other ways. Whereas you can implement the use of audio or video recording as you are able, the text strongly recommends the use of video recording and playback in order to determine personal needs and to provide immediate feedback. In general students have a difficult time in determining appropriate articulation positions for individual phonemes or in hearing the incorrect sounds that they might produce. For example, students may not be able to distinguish the subtle difference in tongue position and tensivity or tenseness between [ I ] and [ E ] nor can they seem to hear their own consistent production of [g I t] for [g E t]. To supplement your own instructional demonstrations, the text contains photographs, which depict articulator positions for all vowels and for those consonants for which it is possible to visually demonstrate position. Further, each chapter begins with key terms and concepts that are indigenous to the chapter. The pronunciation guides in the back of the book are an outgrowth of words that may be consistently mispronounced words to help advanced or ambitious students with vocabulary building and pronunciation. *Webster's Collegiate Dictionary* was used as a guide to pronunciation since this is often the dictionary to which students turn. You can use these guides solely for articulation and pronunciation improvement or you can amplify instruction by requiring students to look up meanings and integrate these words into their vocabularies.

Additional chapter features such as Review Questions, Application Questions, and Focus Messages can be used as the individual instructor determines. These are designed to enhance student learning and skills building in a variety of ways. The student can use review questions alone or these questions may be used in class discussion for review. Application questions are designed to query the individual student as to those specific factors that apply to her or him. The Focus Messages are aimed at three specialized student objectives: English learned as a second language, acting, and broadcasting. Later in this manual under each chapter heading are a few suggestions on the use of these messages. While by no means comprehensive, they should serve as springboards for instructors and students to explore the specialized considerations of these student needs.

The ideas and suggestions that follow in this manual should be used only as a guide. Since it is probable that each person reading this guide has a different background, concept, and approach, please feel free to use what you can and build on it. This course can be full of theory, but it is ultimately a skills building course, one that can prove valuable to the students' futures.

## II. Philosophy



As mentioned previously, students take a course in voice and diction for a variety of reasons. It may be a required course for a major, for example. Some students take the course for short-term goals—to get a specific part in an upcoming play or to get a job. A student may have a narrow goal—to lower pitch level or to slow rate of speech. Given the multitude of goals an instructor may encounter, it is important to point out to students the interlocking nature of the various factors of voice. The student should understand that he or she must be able to understand voice production before undertaking a program for improvement. For example, whereas we all may be able to drive an automobile, few of us would begin to tinker with a car's generator, fuel line, or spark plugs without a basic and thorough grasp of the car's mechanics.

Even given command of the workings of the vocal mechanism, the student should understand the powerful role of speech habits. Remind students that they have been speaking as they do for at least eighteen (and usually more) years. Their speech habits are as ingrained as breathing and blinking, but they are not unchangeable. Like any habit, voice change requires concerted effort, vigilant attention and immersion in the effort as if one is learning a language. Students who are interested in reducing a dialect or improving clarity with that dialect cannot do so until they commit to speaking only English during the training period, which is frequently the length of the semester. Of course this requirement makes difficult demands on the lives of these people. Their families and friends frequently perceive them as acting superior. The student cannot use a new voice only for a couple hours per week in class and expect instantaneous change.

An interesting theory of skills acquisition might be useful when discussing skills improvement. It goes like this:

Students come into your class with “unconscious or uncertain competence.” They have been speaking all of their lives without knowing what they are doing incorrectly. After spending several weeks in your class, reading the text, engaging in exercises, students' progress to the next level of “conscious incompetence.” They suddenly know what is wrong but cannot yet perform well. A few students may leave your course at this level or move on to the next level that is “conscious competence.” That is to say, they can lower pitch or articulate more clearly only when they are consciously trying. In class, for example, a female student who is trying to lower her pitch level may initiate a question at her normally higher pitched voice. At this point if you stop her and request that she employ a lower pitch, she can do so. That is what makes it conscious. Students aim toward the fourth level, that of “unconscious competence,” that is the ability to speak with a “new and improved voice” without thinking about it.

In a one-semester class, few of them may achieve this goal, but with vigilance, effort, and time, they can.

Given individual student goals, it is additionally important to stress reasonable objectives for a skills-based course such as voice and diction. As professor, you probably want to point out the specific goal for each unit or concept you teach and to stress that each student will find a different level of achievement

for that goal. Early in the semester students may bombard you with questions concerning private agendas. “How can I get rid of this nasality?” “How can I keep my voice from shaking when I talk?” “Why does my voice sound so weak?” Timelines and building block goals for the course must be stressed in order to avoid randomizing. To address that need, Section VI of this manual covers each chapter of the text and lists the specific objectives to be met for each chapter.

How does one go about meeting those objectives? Of course your manner of teaching is individual. There are, however, a few approaches that you might consider. Lecture is obviously an important part of the course in terms of disseminating vital information. Beyond lecture, you will probably use in-class drill, student oral presentations, evaluation, and one-on-one counsel.

Students can benefit from in-class drill, but that drill should not always be of the “choral” variety. Too often a reticent student will fade away amid the more enthusiastic voices of classmates. Thus, it is valuable to require students to perform solo drill. You should implement solo drill only after students have become comfortable in the class. Stress that students must continue practice and exercise outside of class.

Critical evaluation is vital to student improvement. How and when to present critical evaluation to the student is important, and as with anything, timing is the key. Try to present immediate feedback when you hear something that requires correction. For example, the student should not be permitted to believe that she or he is producing a phoneme correctly if that is not the case. Use your judgment; try to avoid focusing on one person too much. One method of critical evaluation that works well is setting up individual appointments with students after the first few weeks of class. By that time, you may have heard them speak formally, read spontaneously, and drill in class. You will have made notes on each student. Schedule about fifteen minute time slots and ask students to sign up. This focused time for students is invaluable. You can tell students things in private that need not be said publicly, and therefore the student is less embarrassed. The important objective for these initial sessions is to bring the student to the point of being able to hear his or her weaknesses and strengths. Continual feedback is the single most important lesson you will give, and the student must learn the personal feedback loop, that is, learn self-assessment.

With regard to peer evaluation, it is wise to avoid permitting students *at the outset* of the class to give each other feedback unless it is fairly general. For example, if a student wants to implement a lower pitch level, don’t let another student say, “Oh, you sound just fine; I don’t know what you are talking about.” Students without training are not able to identify phonemic production or substitution problems. They *can* help each other with simple things such as timing one another’s rate of speech, and this sort of help will go a long way in increasing the student’s comfort zone. Later in the course, you may be able to create dyadic drills matching up students according to abilities and needs.

Inherent in evaluation is the final and ultimate kind of evaluation that as teachers we are required by our institutions to give—that is a grade of A,B,C, etc. This is one of those classes that you might encourage your students to take on a “credit/no credit” basis if that option is available at your school. However, that option may not be available to majors. Thus, at some point you will, no doubt, have to assess students for grading purposes, because ultimately yours will probably be identified as an academic course. Because of the short duration of this skills

building class, you may observe little improvement in many students over the ten to sixteen weeks you are working with them. Therefore, you will need to establish a system that will permit you to evaluate them on assignments completed and knowledge gained. A generous point system, which divides obtainable points equally among speech presentations and analyses, term projects, and examinations may serve you in your grading process. Your own system may include weekly quizzes, oral presentations, or any other combination of assignments. You may have your own workable system of evaluation. The point here is that you will probably wish to base your final evaluation on tangible products rather than on the elusive concept of improvement.

Comfort is an important part of a class in voice and diction. As we know, anxiety plays a powerful role in any performance-based course. As the instructor you have a dual role to teach and to make your students feel comfortable. You need to reduce the fear of public redress, but how you do that is certainly an individual matter. One way is to get students acquainted with one another very early in the class by asking them to talk about themselves and their fears. Group discussions and exercises are helpful. You may find students will become more comfortable with you if you perform exercises directly in front of the class.

Another subject that can loom as large as the specter of fear is the reticence to learn another language—in this case, the language of sound or the International Phonetic Alphabet (IPA). Just as Americans have been loath to learn the metric system, students resist learning IPA because they have already equated sound with letters of the alphabet. It is therefore important to stress that the IPA represents spoken sound not orthographic writing; that dictionaries depict the pronunciation of words in a variety of ways (i.e. there is no standard); and that IPA can help them in other areas such as in learning foreign languages or dialects. The IPA gives you and the class a common language of spoken sound, one that is universally accepted and not indigenous to a specific text.

As with the general course subject arrangement, your design may introduce IPA early in the semester or reserve it until the second half of the semester. Many feel that the sooner you present at least an overview of IPA to students, the more time they have to comprehend and apprehend it.

### III. Course Logistics

There are several pragmatic considerations for the professor of a course in voice and diction. Those are length of term, length of class, number of students, size of classroom, availability of equipment, and availability of instructional assistance. If you teach at an institution that has adopted a quarter system, you will need to condense material into that shorter time period. Do you meet students M-W-F for fifty minutes to an hour each time or twice a week for seventy-five to ninety minutes? These are some details over which you may have no control. If possible, try to schedule a longer period of time for class meetings so that you can both lecture and drill, or schedule your class so that one meeting per week is always identified as lecture and the remaining meetings work as lab time. If you teach multiple voice and diction sections, you might consider reconfiguring the class to include a large lecture section with multiple lab sections. In any instance, one of the most important considerations is number of students per class. Obviously, this does not matter to a large lecture situation. It does matter to lab sections or drill sections. Thus, for those classes wherein you need to work individually with students, you should restrict enrollment to the absolute minimum your administration will permit. Capping enrollment at twenty-four will allow for inevitable student drops and can result in about twenty students per class. More than that tends to restrict the time you can spend with individual students. (Of course even fewer would be wonderful!)

The actual size and acoustical nature of the room in which you teach can be more important than you realize. If a classroom is too small, students tend to hold back on exercises. If you teach your class in a large theater, individual student voices tend to get absorbed. Use your own good judgment here in electing to schedule your class into the best possible space for its size. You might also consider holding the class in a variety of spaces in order to present students with different experiences. For example, take classes into the theater dressing rooms in order to utilize the mirrors there for some speech work. You might use your larger performance areas at times in order to teach projection. Try using your radio station or television studio for different assignments.

Availability of and access to equipment varies with each school and instructor. The kinds of equipment you need can be as simple as standard school issue or more technical video or computer equipment. Here is a list of some of the equipment you might use:

- Overhead projectors in order to demonstrate charts or drawings
- Camera equipment for taping student presentations
- Video playback units for showing films or playing back student performances
- Blank videotape cassettes to fit the equipment at your disposal
- Audio tape recorders
- Blank tapes
- Power point projector and computer with internet access
- Anatomical models (or drawings of these) for the larynx, ear, and other parts of the vocal mechanism

Instructional assistance, too, varies with the institution. Large universities frequently hire graduate students as instructor's aides or lab assistants. If you are fortunate enough to be assigned an aide, your first consideration should be to evaluate the degree of expertise that person has. If possible, require that your aide has had training in the subject. Trained assistants can be invaluable in giving students individual attention. You should not permit an instructional assistant to work one-on-one with students without training. If your assistant has not had training and if you are not able to provide that training, you can use the aide in such areas as grading papers and running equipment which will free you for dealing directly with students. Unfortunately, few of us are assigned instructional assistance. For that reason, sound course planning is essential.

## IV. Course Planning and Materials



Much of an instructor's success in teaching a course may be due to the organization he or she has devoted to it before it actually begins. The seasoned professor no doubt has already prepared materials described in this section, but even that teacher will tell you that you should regularly update your course structure and outline. If you are new to teaching or just new to teaching the course in voice and diction, the following suggestions may be helpful.

For either a semester or quarter session of the course, you might need to prepare several forms or documents such as a course outline, syllabus, course calendar, assignment sheets, and evaluation forms. Additionally, pre-scheduling and early ordering of teaching aids such as films, videos or slides can make your own schedule move more smoothly.

### Course Outline

A course outline may be a document required of you by your college or department and may be retained on file. This outline is to be differentiated from one that is given to students but may be adapted for that purpose. The course outline will contain such information as the course description as it appears in the school catalogue or schedule. It will also contain information such as unit limit, transferability, lecture/lab hours, and so forth. The following is an example of a course outline.

### Course Outline for Voice and Diction

Semester Units: 3

Lecture Hours: 3

Prerequisite: None

### Catalog Description:

A course emphasizing principles and practices in vocal and articulatory development and control; drills in phonation; resonance and vocal variety; drills for clarity and ease in articulation.

### Expected Outcomes for Students

The student will be able to:

1. Describe the principles of voice production.
2. Interpret the symbols of the International Phonetic Alphabet.
3. Demonstrate the basics of paralinguistics.
4. Demonstrate the basic principles of articulation.
5. Assess the effectiveness of one's own voice.
6. Explain the relationship of language to speech.

### Course Content

Students will study the vocal mechanism including: breathing, phonation, resonance and articulation. Further examination of pitch, rate, volume and quality

will be applied to voice production. Emphasis will be placed on identifying individual problem areas. The course of study will undertake a detailed study of the International Phonetic Alphabet with application to individual concerns.

*Topical Outline*

- I. The Vocal Mechanism
  - A. Breathing
  - B. Phonation
  - C. Resonation
  - D. Articulation
- II. Components of Voice
  - A. Pitch
  - B. Volume
  - C. Rate
  - D. Quality
- III. Vowels and Diphthongs
- IV. Consonants
- V. Language
- VI. Hearing
- VII. Voice Disorders

**Methods of Presentation**

Textual assignments, lecture materials and accompanying drill will cover basic information. Students will utilize audio and videotaped recordings in order to effect voice analysis. Students will be required to present oral performances, written critiques, term projects and take examinations.

**Methods of Assessing Student Achievement**

Instructor evaluation of taped material and oral presentations will be both written and oral. Written examination of lecture, textual materials and projects will assess student progress. The student will demonstrate mastery of the learning objectives by:

1. Presenting a series of assigned speeches.
2. After having read textual materials, responding in writing to examination questions.
3. Engaging in -in-class drills.
4. Writing self-evaluations on videotaped presentations.
5. Preparing a term project or paper.

**Required Student Materials**

Selections of written material for oral presentation to be chosen by the individual student. Textbook. Blank Videotape

**Textbook**

THE ARTICULATE VOICE: AN INTRODUCTION TO VOICE AND DICTION, Fourth ed., Lynn K. Wells, Allyn & Bacon 2004

## Course Syllabus

As you know, the course syllabus is one of the most valuable tools the student may receive from you. In essence it is the student's contract. Using a syllabus, given the assumption that the student adheres to it, frees you from having to constantly remind your students of assignments you have made. Certain tactical information should be included on the syllabus such as your name, office number, office phone number, e mail address, office hours, textbook title, assignments with due dates, test dates, specific expectations that you may have, and any other information that you need to share with your students. The example that follows can be adapted to a course of any length.

*Note to Professor:* You also may wish to include any specific policies or recommendations that are relative to your particular course. For example, your policies might include attendance or assignment submissions. You might advise students to wear comfortable clothing for exercises or to supply their own videotapes.

### *Sample A*

Saddleback College

Voice and Diction

Speech/Theater 35

Instructor: L. Wells

Office: FA 122

Phone: 582-4757

e mail: [lwells@saddleback.edu](mailto:lwells@saddleback.edu)

Office Hours: M/W-12-1p.m. and T/Th-10-11a.m.

TEXT: The Articulate Voice: An Introduction to Voice and Diction, Fourth ed., L. Wells, Allyn & Bacon, 2004

Approach: The class will work to develop improved voice production and articulation utilizing drills, exercises, films, lecture, work with IPA, audio and videotaped recordings.

Requirements: Your attendance and promptness to class is expected. You may miss no more than three classes without impacting your final evaluation. You will need to schedule time outside of class for viewing your videotapes and for individual conference. You must complete your assignments on the required date.

### **Assignments:**

#### **Points**

#### **Due Date**

- |    |  |       |
|----|--|-------|
| 10 | 1. Three-minute extemporaneous speech. Organize around a topic you know. The purpose is to give the instructor a chance to assess your voice. You will be videotaped and asked to review your tape. Begin an analysis journal. | _____ |
| 10 | 2. Reading: Select a 3 min. piece of literature: poem, prose, essay, news, etc. Briefly introduce the selection and read it aloud to the class.  | _____ |

To be videotaped. You should review your tape and keep an analysis journal. Following this assignment you will need to schedule an appointment for individual conference.

25     **3. Dialogue assessment:** You will be asked to participate in a \_\_\_\_\_ dialogue that will be videotaped. View the tape and submit an evaluation of your voice based on information from this and your prior presentations. Assess pitch, rate, quality, volume, diction.

25     **4. "News" presentation:** You will be given news copy which \_\_\_\_\_ you will organize into a short news presentation that will be videotaped. View the tape and submit an evaluation. Forms will be assigned.

30     **5. Three brief analyses:** Using an evaluation form from the text, \_\_\_\_\_ observe and analyze the voices (pitch, rate, volume, quality, diction)

- a. A National or home based network t.v.newscaster
- b. A radio disc jockey
- c. Actor in a theater performance

**Term Project**

100    Specific directions for the written and oral presentation of this \_\_\_\_\_ assignment will be distributed.

**Exams**

50     Midterm: Lecture and Textual materials (first half) \_\_\_\_\_

50     Final: Lecture and Textual materials (second half) \_\_\_\_\_

***Sample B***

**Saddleback College**

**Voice and Diction** Speech/Theater 35 L. Wells—FA 122--582-4757, or e-mail: [lwells@saddleback.cc.ca.us](mailto:lwells@saddleback.cc.ca.us)

TEXT: THE ARTICULATE VOICE: An Introduction to Voice and Diction, L. Wells, Fourth ed., Allyn & Bacon Pub., 2004

Approach: The class will work to develop improved voice production and articulation utilizing drills, exercises, films, lecture, work with IPA, taped recordings. While this is a skills building course, it is also an academic and transferable course that necessitates depth and breadth of content. If you wish only to build skills, you might enroll on a credit/ no credit basis.

**Assignments:**

**Due Date**

**Pts**

- 20    **1.** Interview: You will interview another classmate for 3 minutes. \_\_\_\_\_  
Select a topic upon which you agree, formulate 5-6 questions.  
Conduct the interview that will be videotaped. You should  
review your tape and keep an analysis journal in order to respond to #3.
- 20    **2.** Three minute extemporaneous speech. Organize around a topic \_\_\_\_\_  
you know. The purpose is to give the instructor a chance to assess your  
voice. You will be videotaped and asked to review your tape. Continue  
analysis journal / diary.
- 30    **3.** Following first 2 assignments you need to submit a \_\_\_\_\_  
written analysis of first 2 tapes. Forms available in text .
- 20    **4.** Vocal Roles report It has been determined that the sound \_\_\_\_\_  
of one's voice identifies the speaker with regard to certain factors  
(gender, age and job.) As you prepare for this assignment, first  
observe voices of persons in the "role" you wish to study (teacher,  
lawyer, car salesman, newscaster, etc.) Use television to find your subjects.  
(Use form given to you). You will also present a 3-5 min. report  
and demonstration.
- 25    **5.** Prepare a 5 minute "final" presentation which \_\_\_\_\_  
demonstrates what you wish to achieve by taking this class.  
First identify a venue—i.e., a comedy club, theater, board room,  
news program, courtroom, press conference. This should represent  
your individual goals for having taken this class. Then write or  
select an appropriate script. Deliver the "script" using the voice  
appropriate to the situation.
- 25    **6.** Written analysis of final presentation. Forms will be assigned. \_\_\_\_\_

**Project**

- 60    The subject of your project *may be* of your choosing. For ex., \_\_\_\_\_  
you may elect to write a term paper on a subject related to voice. You  
may elect to interview a subject who has a dialect that is  
different from your own for the purpose of understanding dialects.  
You might  
interview an established actor, newscaster, etc. and to report on that  
interview.  
**Note:** You will be required to submit in advance your project concept.

Proposal due \_\_\_\_\_

Project due \_\_\_\_\_

## Exams

50	Midterm: Lecture and Textual materials (first half)	_____
51	50 Final: Lecture and Textual materials (second half)	_____

## Course Calendar

Some instructors use daily lesson plans or weekly course objectives, which may or may not necessarily be distributed to students. Some instructors present the entire course plan to the class along with the more general course syllabus. Because each instructor will have a different approach to a course, here the course calendar is separated from the course syllabus. Material may be arranged to meet individual approaches.

A course calendar might look something like that which follows.

### Sixteen Week Course Calendar

- Week 1: Introduce course content.  
Assess students' voices and preconceptions
- 2: Discuss anxiety and its relationship to voice.  
Present relaxation techniques.  
Videotape student presentations (Extemporaneous)
- 3: Introduce/preview IPA  
Preview the vocal mechanism
- 4: Lecture: The vocal mechanism  
Drill on breathing and phonation (include films)
- 5: Videotape student presentations (Reading assignment)  
Begin individual student conferences
- 6: Lecture: Language and its relationship to articulation
- 7: Preview: Four properties of voice (pitch, rate, etc.)  
Mid-term exam
- 8: Lecture: Pitch  
Exercises for pitch (include available films)
- 9: Focus on vowels/drill
- 10: Vowels/drill  
Videotape student presentations (Dialogue)
- 11: Lecture: Volume  
Exercises for projection  
Student conferences
- 12: Focus on consonants/drill
- 13: Lecture: Rate  
Exercises for rate  
Continue drill with consonants
- 14: Continue drill with consonants  
Videotape student presentations (News role play)
- 15: Lecture: Quality, hearing, voice disorders  
Exercises for resonation

- Review consonants, vowels  
16: Term reports  
Finals week: Written final

## Assignment Sheets

If you utilize a required term paper or project, a sample direction page follows. Because this particular assignment might constitute a large percent of the grade in the class, encourage the student to begin conceiving of and working on the project from the first day of class. Students should choose a project of real personal value and interest. It is too easy for most students to simply go to the library, check out a few books on stuttering and whip out a term paper on that subject. If a student wants to become an actor, he or she ought to focus on dialects. A nursing student ought to work on physiology. Students might personally contact and, if possible, interview local personalities or newscasters. The following is a modified version of that term project assignment. Other suggestions for assignments have been included in Section VI of this manual.

### ***TERM PAPER OR PROJECT:***

The following are suggestions only. Feel free to submit for approval any ideas you have. Please do work that in some way relates to your interests or study. If you are a theatre major, do something in dialects, for example. If you are in nursing, do something physiological.

You are strongly urged to decide upon and begin your project early in the semester. Time *can* get away from you. You can be as creative as you wish.

- Write a paper on and demonstrate Pidgin English, Ventriloquism, Mimics
- Write a paper on the history and development of slang
- Collect a series of taped recordings to be submitted featuring various dialects. Write a brief comparison/contrast of these dialects.
- Prepare a paper on speech or voice anomalies such as stuttering, cleft palates dyslexia, etc. (Bibliography is required, footnotes, form, etc. Absolutely no plagiarism)
- Prepare a research paper on past and current pronunciations of words. Take an historical, theatrical, linguistic or media approach.
- Submit an extensive self analysis of voice and articulation that would include: audio tapes of yourself working with material that includes all of the sounds of Standard American English and complete sets of articulation checklists in the texts you use.
- Prepare a project around lists of pronunciation vocabularies.
- Prepare an extensive comparison/contrast of major/minor television newscasters, actors, radio announcers including but not limited to such questions as:  
How can one become a newscaster /What vocal study is needed?  
How does an actor prepare vocally? Interview local actors.
- Prepare a comparison of major texts in voice
- Prepare a paper integrating various approaches to voice such as the Alexander technique, the Linklater method, Lessac, etc.
- Design a videotape of instruction for the novice actor

*Note:* In the case of any research paper, you need to footnote and include a bibliography. Give credit to all sources used even if you are not quoting and absolutely credit those you quote. You will be evaluated on content and presentation of content.

*Remember, these are only suggestions. You can develop your own project.*

*Ask the instructor should you have any questions.*

*Oral Presentation of term project:*

The last week or so of the term, you will be required to orally summarize your project. *Do not read it.* Condense the idea, process, and outcome into a 10-minute oral presentation.

## **Evaluation forms**

The accompanying text, The Articulate Voice, contains several evaluation forms that will be useful to you and your students. Some of the forms focus on a single aspect of voice and which cover the spectrums of articulation. To give you ready access to these forms, they are reprinted together here.

The evaluation forms pertinent to voice factors are intended to be used by both the student and the instructor. The student may have a less discriminating ear than you have. Thus, it may be helpful to receive from the student his or her own evaluation before you present your assessment. You might use the same form the student has submitted to you or you might fill out a new form for each student. In either case it is important to be tactful in reconciling the student's self-concept with reality. There is a specific place on the form for you to make individualized comments and to indicate your advised objectives.

## Chapter One Evaluations

### VOCAL PROFILE

Name: \_\_\_\_\_

Date: \_\_\_\_\_

#### *Directions:*

Answer the questions below to assist your instructor in understanding your voice and your objectives for this course.

Place of birth:

List places you have lived for over a year until age 10 or 12:

Parents' language or linguistic heritage:

Your age:

List any physical or health considerations (include dental work) that would apply to speech:

Describe your professional goals:

Describe the way your voice sounds to you: (nasal, high pitched, clear, etc.):

Describe how others have described your voice:

List at least three things you hope to learn or wish to change:

## VOICE AND DICTION OVERVIEW

Name: \_\_\_\_\_

Date: \_\_\_\_\_

*Directions:* Using this form, pinpoint any special areas of voice and diction needing improvement. Place a check mark at the appropriate descriptor and then write your observations in the space provided.

---

PITCH:      Too high \_\_\_\_\_ OK \_\_\_\_\_      Too low \_\_\_\_\_

General observations:

---

VOLUME:    Too loud \_\_\_\_\_      OK \_\_\_\_\_      Too soft \_\_\_\_\_

General observations:

---

RATE:      Too fast \_\_\_\_\_      OK \_\_\_\_\_      Too slow \_\_\_\_\_

General observations:

---

QUALITY:

Describe how your voice sounds:

Do you have any special difficulties?

General observations:

---

ARTICULATION:      Muffled \_\_\_\_\_      Clear \_\_\_\_\_      Dialect \_\_\_\_\_

Special articulation features:

General observations:

---

General Overview:      Monotonous \_\_\_\_\_      Varied \_\_\_\_\_

General observations:

---

YOUR GOALS:

YOUR PLAN FOR ACHIEVING THOSE GOALS:

---

---

## Chapter Four Evaluations

### PITCH

Name: \_\_\_\_\_

Date: \_\_\_\_\_

*Directions:* Assess the factors listed below. Circle the number that best indicates your pitch level (as determined by your instructor or estimated by you). Respond to the other questions.

USUAL PITCH LEVEL:   1     2     3     4     5    
Very high      Somewhat high      Just right      Somewhat low      Too low

My usual pitch level and my best pitch level are about the same.  
yes \_\_\_\_\_ no \_\_\_\_\_

INTONATION:   1     2     3     4     5    
Monotone      Patterned      Slightly varied      Varied      Too Varied

PITCH RANGE: \_\_\_\_\_ (Number of notes)

GENERAL OBSERVATIONS:

INSTRUCTOR'S COMMENTS:

OBJECTIVES:

**Chapter Five Evaluations**  
**Volume**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

*Directions:* Assess the loudness and force factors of your voice by circling the descriptor that fits you. Add other pertinent information.

**VOLUME LEVEL:**

  1          2          3          4          5    
Too loud      Somewhat loud      Adequate      Somewhat soft      Too soft  
  1          2          3          4          5    
Too varied      Somewhat varied      Adequate      Somewhat monotonous      Monotonous

**BREATH SUPPORT**

  1          2          3          4          5    
Thin      Sometimes thin      Somewhat breathy      Very breathy      Effective

**SYLLABIC STRESS**

  1          2          3          4          5    
*Usually incorrect*      *Sounds awkward*      *Sometimes OK*      *Appropriate*      *Very good*

Problem words:

**WORD EMPHASIS:**

  1          2          3          4          5    
Wrong stress often      Sounds awkward      Sometimes OK      Generally appropriate      Very good

General Observations:

Instructor's Comments:

Objectives:

**Chapter Six Evaluations**  
**Rate**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

*Directions:* Assess your voice for the factors listed below, with the aid of your instructor. Circle or check the appropriate response. Be sure to write observations.

Conversational words per minute \_\_\_\_\_

Public Speaking words per minute \_\_\_\_\_

Reading words per minute \_\_\_\_\_

Your average \_\_\_\_\_

RATE:

1                      2                      3                      4                      5

Too fast              Somewhat fast      Average      Somewhat slow      Too Slow  
*Yes*              *Some*              *No*

Hesitant                                      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

Staccato                                      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

Jerky    \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

Steady    \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

Lacked pause                                      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

Variety    \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

General observations:

Instructor's comments:

Objectives:

**Chapter Seven Evaluations**  
**Quality**

Name: \_\_\_\_\_  
Date: \_\_\_\_\_

*Directions:* Assess the quality factors of your voice. Place a check mark at the point(s) you and your instructor determine as descriptive of your voice. Respond to the other parts of the form.

Nasal_____	Strident_____
Denasal_____	Thin_____
Breathy_____	Harsh_____
Guttural_____	Hoarse_____
Clear_____	Raspy_____
Strong_____	Full_____

Describe the sound of your voice:

Instructor's comments:

Objectives:

**Chapter Eight Evaluations**  
**Articulation**

Name: \_\_\_\_\_  
Date: \_\_\_\_\_

*Directions:* Assess your articulation in general by circling or checking the appropriate descriptors. Respond to questions below.

**OVERALL ARTICULATION:**

  1     2     3     4     5    
Garbled Somewhat garbled Fair Clear Overdone

Respond to the following questions:

1. Are you opening your jaw? Yes \_\_\_\_\_ No \_\_\_\_\_
2. Do you use active lip movement? Yes \_\_\_\_\_ No \_\_\_\_\_
3. Is your tongue remaining on the bottom of your mouth for sounds that require movement? Yes \_\_\_\_\_ No \_\_\_\_\_
4. Are your teeth fairly aligned (top teeth slightly over bottom teeth)? Does that affect clarity? Yes \_\_\_\_\_ No \_\_\_\_\_
5. Are you raising your velum appropriately? Yes \_\_\_\_\_ No \_\_\_\_\_
6. Does your dialect affect clarity? Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, specify: \_\_\_\_\_

List below specific sounds with which you seem to have difficulty:

List below words with which you seem to have difficulty:

Instructor's comments:

Objectives:

## Chapter Nine Checklist

**Note to Instructors:** While the directions for student use and the text of the checklist appear in this manual, the IPA symbols do not. You will need to refer to the textbook. Apologies for any inconvenience this creates.

### Vowels/Diphthongs

**Directions:** The following passage includes words which contain front vowels, back vowels, mid vowels and diphthongs in the sequence in which they appeared in the chapter. There are at least three or four words containing each phoneme.

IPA symbol above letters and underlining aid you in identifying sounds. To the right of the passage is a checklist column for vowel/ diphthong phonemes. Use an audio or video recorder or a partner for each student. Make a check mark beside the phoneme for which the student requires additional practice.

Each of us thinks it is easy enough to believe in important issues. In the city even dreams exist. So that begins the story.

The name of the game is to get what you can, a friend had said. I was afraid that wasn't ethical, and I cared to stay in the trade business. Is that so bad? Perhaps! Still there was a chance to challenge my values. After all, my father called it honor.

"Be honest," he always said. That was his argument, his talk, what he taught me.

That was long ago when I was open and willing to grow. Though he stood for good, the school of hard knocks proved many exceptions to the rule, told me that no matter where you stood on issues you could lose.

Above the advice and among any ulterior motive, I have come to treasure his rather terse words. I have run for public office and have become a soldier, perhaps, for the government. Now, I realize how power buys time in cities and towns. So, the boy becomes the man and joins the voices which went before him. There is joy and some beauty in that. There is a new sense of universal duty.

## Chapter Ten Checklist

**Note to Instructors:** While the directions for student use and the text of the checklist appear in this manual, the IPA symbols do not. You will need to refer to the textbook. Apologies for any inconvenience this creates.

### *Consonants*

*Directions:* The following passage includes words which contain consonants in the sequence in which they appeared in chapter ten. Three or four words contain each phoneme. (It is not comprehensive insofar as it contains all consonants juxtaposed with all other possible consonants.) IPA letters are written above the alphabetical letters that are underlined to help you to identify sounds. To the right of the passage is a checklist column for consonants. Use this checklist as you did the vowel checklist. Read the passage over several times using the assistance of audio/video equipment or a partner and check off those consonants for which you require additional drill.

Perhaps people who have been abroad are better at pricing baubles, bangles and other goods, or just think they are. It may be that when one has made the time to examine goods around the world; one is not swept away where a less traveled person might be. For example, some finely crafted goods may be found in the Orient if you are willing to go so far. Very few people inevitably are, of course. Others think nothing of spending thousands on that kind of trip, though. Sometimes you, no doubt spend ten to fifty times as much on an item in the States as you would in the place in which it is manufactured. Zealous shoppers often go to great lengths to search out bargains, starting with discount stores and extending to Europe. Never underestimate seasoned hunters. Lower prices are their goal. Nothing could be more pleasing than a lovely deal. Oceans and nations are no barrier. Conversion rates are no problem. Europe should have it! Asia should have it—a bargain! “Born to shop!” some say. A fair warning is in order here. One may not be able to exchange a jar, jade brooch, or other jewel bought in China. Yes, that’s the usual case. Few things can be taken back to Trukey. Goodness knows, it comes down to this. Going away doesn’t get you better goods. Good things begin at home. Shopping and buying in the States somehow helps the economy. So stay here to become a worldly-wise shopper.

## Teaching Aids

As indicated in Section III, you will probably need to arrange for certain pieces of equipment and instructional tools for a course in voice and diction. Audio and videotaping equipment can be most valuable to this course. Although diagrams, sketches and drawings in the text itself demonstrate certain parts of the vocal mechanism, it will be helpful if you can present to the student models, pictures, or films which reinforce textual information and your own lectures.

The number of films or tapes available that focus on voice and diction is not overwhelming. Many are old resources. You may have access to a variety of resources and catalogues in your library and should research your own resources. The Internet is a good tool for finding materials. As you know this is a rapidly evolving resource that presents challenges to the instructor who tries to keep track of websites. Such is the case with the sites listed below. These websites were *live* as the time of writing. What follows is a brief listing of possible resources of all kinds. This handbook makes no representation of availability or quality.

### 🎥 Video

1. "American Tongues," Color, 56 Min. Center for New American Media, 1986. Shows regional, social, and ethnic differences in American speech.
2. "Cognitive Approach to Fluency," B/W, 40 min. Boston University, 1980. This is a demonstration of awareness breathing techniques for greater fluency.
3. "The Detection Factor," Color, 45 min. McGill University, 1981. Describes the acoustics of speech, and discusses frequency ranges covered by an audiometer.
4. "Emerging Communication Skills," Meridian Education Corporation. Video, 1992. Discusses speech and language development in children to six years.  
"The Human Language," by Gene Searchinger. (A PBS series. Three films, 55 min. each) Film Library, 22 Hollywood Ave., Hohokus, NJ 07423  
First film is about syntax; second is about language acquisition; third includes nonverbal communication
5. "The Human Voice," Caldwell Publishing Co., PO Box 3231, Redmond, WA 98073 or [www.caldwellpublish.com](http://www.caldwellpublish.com)  
Reviews vocal anatomy and helps students better understand vocal quality specifically with regard to the singing voice, but no doubt helpful to speakers.
6. "The Human Voice," 30 color video. Dane Archer, U.C. Berkeley. 1993 Discusses and demonstrates paralanguage in communication.
7. Insight Media, 2162 Broadway, NY, NY 10024-0621 or [www.insight-media.com](http://www.insight-media.com) lists several voice videos which include: "Voice Workout for the Actor," "A Voice of Your Own," "Vocal Awareness," "Perfect English Pronunciation," and others. This source also sells CD Rom series on articulation and several resources that pertain to language, speech disorders and hearing.

8. "Language and Meaning," Color, 30 min. Great Plains National, 1983. This is a college course that includes, among several subjects of interest, information on intonation and meaning.
9. "The Larynx," Color, 24 min. McMaster University, 1984.  
The larynx is dissected and discussed at a professional level.
10. "The Pharynx," Color 26 min. McMaster University, 1985.  
Examines the structures of the pharynx.
11. "Phonologic Level Speech Development," Color, 40 Min. McGill University, 1981. This program examines the problems of teaching the deaf phonetic speech.
12. "Physiological Aspects of Speech," Color, 20 Min. University of Iowa.  
Four programs which emphasize the various aspects of speech pathology but including normal speech and articulation.
13. "The Seven Points of Good Speech in Classic Plays," Color, 35 Min. Performance Skills.  
Edith Skinner discusses her "seven points."
14. "Sound and Its Properties," Color, 30 Min. NETCHE, 1976.  
Demonstrates sound properties.
15. "Theater Fundamentals: Breath of Performance," Indiana University A-V Center, 1979.  
Demonstrates the proper blend of speech and body training for voice in the theater.
16. "Voices at Work," Color, 29 Min. University of Michigan Media, 1977. Kenneth Pike explains how language and behavior work together, how the different regions of the vocal mechanism produce quality, pitch, etc. of words and resulting meaning.

#### Audio

"Acting with an Accent," Dialect Accent Specialists, Inc. PO Box 44, Lyndonville, VT 05851 or [www.dialectaccentspecialists.com](http://www.dialectaccentspecialists.com)  
Audio-cassettes (and films) that teach dialects and General American Speech.

#### Internet Resources

If you conduct a search online, you may be able to find numerous sites that might be helpful. Among these might be sites that identify vocal fold activity, physiology, anomalies, dialects, voice training, etc. There are thousands of sites and resources available to you and to your students. What follows are a few helpful sites current *at the time of this writing*.

<http://www.nvcs.org/vocol/rx.html>

National Center for Voice and Speech  
Presents current research

<http://voicelab.meei.harvard.edu/>

Harvard's Voice lab

<http://www.americandialect.org/>

American Dialect Society

Current information about words and other linguistic information

<http://babel.uoregon.edu/yamada/guides/english.html>

Source for linguistic information and for fonts

[http://www.ling.upenn.edu/phono\\_atlas/home.html](http://www.ling.upenn.edu/phono_atlas/home.html)

The Telusur Project at Univ. of Pennsylvania, studies dialect shifts in the USA

<http://www.voicefoundation.org>

The Voice Foundation conducts research, publishes journal

<http://www.wfubmc.edu/voice/>

Wake Forest Univ. Center for Voice Disorders

<http://www.wolinskyweb.com/word.htm>

Word Play: Site features links to various sites

<http://www.fonetiks.org/>

Online pronunciation guides for several languages. Has actual sound

<http://www.ablongman.com/html/techsolutions/Humanities/Communication/>

Allyn & Bacon's communication site

### Books

Pronunciation Dictionary, J.C. Wells. Longman Group, U.K. 1990.

Phonetic Symbol Guide, Geoffrey K. Pullman & William A. Ladusaw, U. of Chicago Press, Chicago 1986.

A Course in Phonetics, Peter Ladefoged, Harcourt Brace, 1993.

## V. Pointers



Teaching is such an individualized, personality based profession that it is difficult to lay down hard and fast procedures and methods. However, there are just a couple of pointers that you might take into consideration.

- If there is not a voice and hearing clinic on your campus, find a good therapist in your area. Frequently you will encounter students with a voice problem that you cannot help, and you should be able to give that student a source of therapy.
- Try to individualize instruction insofar as time will permit. As I noted earlier, you will encounter a variety of student objectives. The more individual time you can give each student, the better are his or her chances for improvement. Leave open time in your schedule for direct student contact.
- Know your own limits. Are you a good role model? Sometimes it is hard for us to admit that we might not be the best models of articulation or voice production.
- Sometimes motivating students to drill outside of class boils down to being a good cheerleader. Be sure to give students weekly “pep talks.”

## VI. CHAPTER OVERVIEWS: Discussion/ Activities/Test questions



The chapter overviews will briefly delineate the goals, objectives, and content of each chapter. Since teaching is unique both to the instructor and to the class, the suggestions here are for additional activities and test questions for each chapter. Depending upon your subject coverage, you can compile these chapter “quizzes” into a mid-term or final exam if you prefer that testing method.

### Chapter One: An Introduction

#### Objectives:

- To present to the reader an overview of the process of communication.
- To introduce major aspects of voice.
- To delineate the subjects of the remaining chapters of the text.

#### Content:

- Terms: Voice, Diction, Paralinguistics
- The communication process
- Speech as a learned process and advocacy for improvement
- Internal and external influences on voice and diction
- A program for voice improvement

#### Activities:

- Tell a joke. Ask students to come prepared to tell a joke to the class as you sit in a circle. Jokes are tidy little units of information that require vocal variety to deliver well. This is one way to hear and assess students in a relaxed atmosphere.
- Personal objectives. Students need to become comfortable speaking in front of this particular class. Give them the opportunity to explain their individual objectives in taking your course. One way to begin is by asking “If you could have any one person’s voice other than your own, whose would it be and why?” After each student announces a choice, inquire after each student’s goals.
- Ask students to fill out the vocal profile and to submit it to you. Discuss some items of information you extract from those forms such as that many students will have parents or grandparents from another country or that a person will have moved around the country a great deal.
- Vocal play may not be clear to students. Simply put, students should learn the range of sounds they are capable of making, and playing with their voices is one way to do that. You can help by demonstrating. Speak out of the left side of your mouth; purse your lips and speak; use your highest pitch level; try the lowest; open your mouth widely and speak; make a face and speak; etc.

## Application Questions

Ask your students to write responses to these questions; use them for in class discussion; or simply ask students to personally apply these queries.

1. What roles have your parents, friends, teachers or others had in influencing your voice?
2. How does your voice characterize you? Among your social group? At work? At school?
3. What is your plan for vocal improvement?

## Focus Messages

You can apply these messages to various interest groups in several ways.

- You might reserve a part of class time (or schedule out of class time) to address individuals or groups of individuals with like interests. Breaking the class into these focus groups can facilitate instruction. You can then drill with those interested only in a specific aspect of information out of each chapter.
- Try using a technique similar to “poster sessions” wherein students move from one group to another. Set up three groups that focus on Broadcasting, Acting, or ESL. As the instructor, you should rotate from one “session” to another after instructing students for five minutes or so and setting them up with exercises.
- You can assign a brief written response to the concept inherent in the focus message. For example, for the ESL student ask, “How does the intonation of your primary language differ from what you perceive to be that of American English?” For the Actor ask, “What are some of the unusual voices you hear on television?” For the Broadcasting student ask, “How does your voice compare to that of the broadcasters you hear on radio and television?”
- You could ask these particular students to audio tape themselves and present either an oral or written evaluation focusing on questions similar to the foregoing.

## Discussion questions

1. What are some of the manifestations of speech anxiety? (dry mouth, quivery voice, etc.)
2. Why do you think you sound the way you do?
3. Are women more emotional than men? (or do they just sound that way?)
4. How can you tell if someone is telling the truth?
5. What were some situations wherein someone said to you, “It’s not what you said, it’s how you said it?”

## Quiz questions:

### True/False

- \_t\_1. Environmental noise is a major factor in an increase in deafness.
- \_t\_2. Your voice can characterize you as unintelligent.
- \_t\_3. We are born with the ability to speak any language on earth.
- \_f\_4. The nonnative speaker can rarely eliminate a dialect.
- \_f\_5. Verbal and vocal mean essentially the same thing.

### Multiple choice

- \_\_c\_1. Diction means the same thing as (a) dictionary, (b) linguistics, (c) enunciation, (d) paralinguistics.
- \_\_b\_2. In the cycle of communication, voice occurs in (a) encoding, (b) transferring, (c) receiving, (d) decoding.
- \_\_a\_3. Saying “Febuary” is an example of (a) omission, (b) addition, (c) transposition, (d) substitution.
- \_\_b\_4. A verbal choice has to do with (a) producing vocal sound, (b) linguistics, (c) paralinguistics, (d) voice improvement.
- \_\_a\_5. Vocal abuse such as yelling can result in (a) vocal nodules, (b) improved projection, (c) vocal control, (d) breath support.

### Short answer

1. What is paralinguistics? Cite an example. (Employing rate, pitch, volume, etc. in such a manner as to indicate meaning beyond the definition of a word. Ex. Using rising inflection on “Oh?” implies a question as opposed to surprise.)
2. Explain the cycle of communication. (Involves encoding, transferring, receiving, decoding and feeding back information between and among people. Voice takes places at the transference stage.)
3. What role do parents, teachers and friends play in speech development? (As we grow we tend to imitate those persons who are our role models and thus acquire their speech habits.)
4. Discuss the following concept: “A particular sound of voice is clearly associated with speaker’s role in life.” (The four factors of voice—rate, pitch, volume, and quality—are employed differently by certain people who engage in certain vocations. For instance, a preacher utilizes intonational patterns that are distinctly different from those of a football coach.)
5. What are the characteristics of a good voice? (Clear, strong, well-supported and projected, good rate, appropriate pitch level, resonant, varied, with clear articulation.)

## Chapter Two: The Vocal Mechanism

### Objectives:

- To inform the reader of the four anatomical parts of the vocal mechanism and the relationship of each to voice production.
- To introduce the concept of relaxation by presenting appropriate exercises.
- To present exercises for improving breath control and support.

### Content:

- Speech as an overlaid process
- The structures of breathing— inhalation, exhalation, muscles, diaphragm.
- The process of phonation— larynx, glottis, epiglottis, vocal folds, arytenoids.
- The cavities of resonation— pharynx, formant frequencies, oral cavity, velum, nasal passages, resonance focus.
- The process of articulation— tongue, lips, teeth, gums, hard palate, velum, lower jaw.
- Concepts of vocal and auditory health.
- Relaxation exercises— progressive, meditative.

- Breathing exercises—increasing and sustaining breath support.

**Activities:**

Use the exercises in the book that deal with relaxation and breathing.

**Application Questions:**

Ask your students to write responses to these questions; use them for class discussion; ask students to personally apply these questions.

1. Under what conditions or circumstances do you seem to be more breathless or does your voice seem to “tire”? Now that you understand breath control, how can you achieve better breathing during those times?
2. When does your voice seem to be tight, hoarse or harsh? How can you produce a more relaxed sound?
3. What are the occasions when you seem to lose vocal control? When angry? At a sports event? A concert? What can you do to protect your voice during those times?
4. Assess the noise in your life? Do you wear headphones? Does your aerobics class play loud music? Is your car radio turned to maximum volume? What can you do to protect your hearing?
5. Design a program for yourself for achieving vocal relaxation.

**Focus Messages:**

For this chapter, the focus messages, while directed to specialized student interests, are important for all of your students. You might spend a segment of a class session concentrating on the concepts of resonance focus, breath support, and relaxation. With each of these areas of focus, use the phonemes that might be troublesome to particular student populations.

**Discussion questions:**

1. Why would it be highly inadvisable to try to swallow and talk at the same time?
2. How can clavicular breathing inhibit your ability to sustain your voice?
3. How can nervousness affect your breath support?
4. How is hearing related to speech?

**Quiz questions:**

**True/False**

- \_f\_ 1. Males have about twice the amount of lung capacity as do females.
- \_t\_ 2. You have only indirect control over the diaphragm.
- \_f\_ 3. Your vocal folds make you sound nasal.
- \_t\_ 4. Your oral cavity is your largest resonating cavity.
- \_t\_ 5. Phonemes are created by positioning the articulators.

**Multiple choice**

- \_c\_ 1. During relaxed breathing you inhale per minute about (a) 3 times, (b) 6 times, (c) 12 times, (d) 20 times.
- \_b\_ 2. Phonation occurs in the (a) thyroid, (b) larynx, (c) pharynx, (d) nose.

- \_a\_ 3. The space between the vocal folds is called the (a) glottis, (b) hyoid, (c) arytenoidal occlusion, (d) uvula.
- \_b\_ 4. Primary resonance is (a) nasal, (b) oral, (c) diaphragmatic, (d) hyoidal.
- \_a\_ 5. The diaphragm controls (a) breathing, (b) phonation, (c) resonance, (d) articulation.

### Short answer

1. Explain why voice production is called an overlaid function. (The structures utilized in voice production are first employed in sustaining your life, for example for eating and breathing.)
2. Why does an effective speaker learn to control exhalation? (For speech, one takes shorter inhalations and needs to utilize the air inhaled for voice production. For a good voice this air must be conservatively used.)
3. Explain why resonance gives quality to voice. (Resonance amplifies and modifies sound with added frequencies, called formant frequencies. The quality of voice produced is dependent on size, shape, condition and use of the resonating cavities.)
4. What is the difference between the terms voiced and unvoiced? (Voiced sounds are produced with vocal fold vibration and unvoiced have no vocal fold vibration.)
5. Why should you work toward relaxing as you produce voice? (Physical tension will negatively alter the sound of your voice.)

### Chapter Three: Language

#### Objectives:

- To establish guiding principles of language development.
- To present a brief overview of the effects of historical events upon the English language.
- To present a perspective of the language in order to help students understand its sounds and pronunciations.
- To survey the development of language in the individual.

#### Content:

- Terms—Linguistics, phoneme, English, dialect
- A definition of language
- Two principles of language—change and survival
- British English history in brief
- Modern English and the United States
- Language acquisition for the individual

#### Activities:

- Show excerpts from the PBS series “The Story of English.” (Your library will have had to purchase the series.) Discuss the various dialects extant throughout England and the United States today. Or you might use some other video on language.
- If your department or library has purchased the video “American Tongues,” show that film and discuss how language has changed in the United States.
- Ask students to present reports on the various linguistic and dialectal differences they have