

THA M03B: VOICE AND DICTION II

Originator

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Co-Contributor(s)
Name(s)

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College

Moorpark College

Discipline (CB01A)

THA - Theatre Arts

Course Number (CB01B)

M03B

Course Title (CB02)

Voice and Diction II

Banner/Short Title

Voice and Diction II

Credit Type

Credit

Start Term

Fall 2023

Catalog Course Description

Develops intermediate skills and furthers the study of speech production to enhance vocal quality and improve diction. Emphasizes specific areas of speech production and how they are utilized in different mediums and venues.

Taxonomy of Programs (TOP) Code (CB03)

1007.00 - Dramatic Arts

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

TV tapings, TV/film studios, movie theatres, theatres, sound stages, other theatres

Grading method

(L) Letter Graded

Alternate grading methods

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

35

Maximum Contact/In-Class Lecture Hours

35

Activity

Laboratory

Minimum Contact/In-Class Laboratory Hours

52.5

Maximum Contact/In-Class Laboratory Hours

52.5

Total in-Class**Total in-Class****Total Minimum Contact/In-Class Hours**

87.5

Total Maximum Contact/In-Class Hours

87.5

Outside-of-Class**Internship/Cooperative Work Experience**

Paid

Unpaid

Total Outside-of-Class**Total Outside-of-Class****Minimum Outside-of-Class Hours**

70

Maximum Outside-of-Class Hours

70

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Prerequisites

THA M03A

Entrance Skills**Entrance Skills**

THA M03A

Prerequisite Course Objectives

THA M03A-identify the basic structure and function of the vocal production mechanism and its influences on cultures, human speech and language.

THA M03A-describe the anatomy and physiology associated with voice production.

THA M03A-discuss the principles of physical alignment, centering, grounding and relaxation.

THA M03A-demonstrate and utilize physical warm-up and breathing exercises which develop optimal form and relaxation for improved vocal production.

THA M03A-demonstrate and utilize vocal warm-up exercises which improve articulation, projection, range and vocal variety.

THA M03A-demonstrate an understanding of the International Phonetic Alphabet (IPA) and its value in learning correct pronunciation.

THA M03A-apply the fundamentals of phonetics as they relate to English pronunciation training and/or dialect performance.

THA M03A-describe the impact of varying pitch, rate, volume and timbre when interpreting text.

Requisite Justification

Requisite Type

Prerequisite

Requisite

THA M03A

Requisite Description

Course in a sequence

Level of Scrutiny/Justification

Closely related lecture/laboratory course

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|---|
| 1 | interpret a one to three minute vocal performance demonstrating variations in pitch, volume, rate, vocal quality, and phrasing at an intermediate and advanced level. |
| 2 | analyze vocal performances for clarity, vocal variety, and use of phrasing. |
| 3 | describe the human vocal system, including its physiological components and the mechanics of speech and voice production. |
| 4 | demonstrate a practical regimen of vocal warm-ups and maintenance at an intermediate to advanced level. |

Course Objectives

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|--|
| 1 | assess the basic structure, function and influences on human speech, cultures and language. |
| 2 | relate a detailed understanding of the anatomy and physiology associated with voice production. |
| 3 | analyze the principles of physical alignment, centering, grounding and relaxation. |
| 4 | demonstrate and utilize physical warm-up and breathing exercises at an intermediate level. |
| 5 | demonstrate and utilize vocal warm-up exercises which improve articulation, projection, range and vocal variety. |
| 6 | analyze the use of the International Phonetic Alphabet (IPA) and its value in learning correct pronunciation. |
| 7 | appraise the core principles of phonetics as they relate to English pronunciation training and/or dialect performance. |
| 8 | demonstrate an intermediate skill level in varying pitch, rate, volume and timbre when interpreting text and the ability to analyze recorded performance utilizing a vocal analysis worksheet. |

Course Content

Lecture/Course Content

20% - Understand the role of the voice in communication; develop a vocabulary for discussing vocal quality and the identification and correction of vocal problems

20% - Prepare and present poetry, prose and monologues and/or speeches by but not limited to culturally diverse authors, for both live and recorded assignments in order to illustrate how pitch, rate, volume and timbre can enhance the meaning of the text

20% - Using the IPA, note and explain specific sound changes when preparing a short speech with a dialect in order to develop a "rules sheet" for that dialect (ESL students may use GenAm as dialect)

20% - Identify and utilize IPA symbols representing consonants, vowels and diphthongs in oral and written assignment

20% - Identify the organs of articulation and the resonators as they relate to specific areas of sound production

Laboratory or Activity Content

25% - Perform ongoing intermediate level physical warm-up exercises to improve posture and optimize relaxation utilizing the teachings of Alexander, Linklater, and others

25% - Apply IPA to intermediate to advanced level texts from but not limited to culturally diverse authors, for the purpose of performance

25% - Rehearse and perform intermediate to advanced level material from texts from a variety of time periods, lifestyles and cultures, for recording or presentation in various venues

25% - Perform ongoing intermediate level vocal warm-up exercises to improve range, power and resonance including tongue twisters, vocalize, etc.

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression
Skills demonstrations

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Essay exams
Film/video productions
Group projects
Individual projects
Journals
Laboratory activities
Monologues
Objective exams
Oral analysis/critiques
Oral presentations
Performances
Quizzes
Recitations
Reports/papers
Research papers
Role playing
Simulations
Skills demonstrations
Skills tests or practical examinations
Written analyses
Written compositions
Written creation (poem, screenplay, song)
Written homework
Classroom Discussion
Projects
Participation
Reports/Papers/Journals

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
Class activities
Class discussions
Collaborative group work
Demonstrations
Dialog
Distance Education
Field trips
Group discussions
Guest speakers
Instructor-guided interpretation and analysis
Instructor-guided use of technology
Internet research
Laboratory activities
Large group activities
Lecture
Observation
One-on-one conference
Oral Drills
Readings
Role-playing
Small group activities
Web-based presentations

Describe specific examples of the methods the instructor will use:

lecture about the IPA (International Phonetic Alphabet)
 demonstrate Alexander Techniques
 field trip to a recording studio

Representative Course Assignments**Writing Assignments**

analyze a Shakespearean monologue utilizing paraphrasing and subtext techniques.
 compile worksheets identifying sounds and symbols of the IPA.
 complete essay exams covering materials presented throughout the semester.

Critical Thinking Assignments

analyze texts from but not limited to a variety of time periods, lifestyles and cultures, through the prism of IPA and then perform the piece in American Standard Dialect.
 evaluate other students' performances to determine if correct pronunciation, rate, tempo and clarity were used in their presentations.
 demonstrate full sequence of Fitzmaurice Voicework tremoring positions.

Reading Assignments

texts the student brings in themselves.
 texts, plays, poetry, scripts, scenes monologues other students bring in to perform.
 articles discussing the latest trends in the voice over industry.

Skills Demonstrations

perform a text from but not limited to culturally and sub-culturally diverse authors.
 adopt a culturally appropriate and sensitive accent or a dialect.
 record oneself effectively using the training one learned vocally and the training one learned with the voice over equipment discussed, used, explained, explored and demonstrated in class.

Outside Assignments**Representative Outside Assignments**

attend a cultural event for the purpose of studying vocal patterns and dialects.
 apply the student journal self-analysis to choose a performance piece which emphasizes the student's vocal strengths.
 attend a play and write a critique on the vocal production.

Articulation**Equivalent Courses at 4 year institutions**

University	Course ID	Course Title	Units
CSU Long Beach	THEA 220B	BFA Voice and Speech I	3
CSU Fullerton	THTR 141B	Voice/Movement I: Text and Narrative	3

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Citrus College	THEA 104B	Voice and Movement for the Actor II: Intermediate	3
Santa Monica City College	TH ART 10B	Advanced Voice Development for the Stage	3
City College of San Francisco	TH A 160B	Intermediate Vocal Production and Audition	3

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

CSU Baccalaureate List effective term:

F2009

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA****UC TCA**

Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

Description

Rodenburg, Patsy. *The Right to Speak: Working on the Voice*. Bloomsbury Academic, 2022.

Resource Type

Textbook

Classic Textbook

Yes

Description

Rodenburg, Patsy. *The Actor Speaks: Voice and the Performer*. 2nd ed., Bloomsbury, 2023.

Resource Type

Textbook

Description

Barton, Robert and Rocco dal Vera. *Voice: Onstage and Off*. 3rd ed., Routledge, 2017.

Resource Type

Textbook

Classic Textbook

Yes

Description

Linklater, Kristin. *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*. Revised and expanded ed., Quite Specific Media Group, 2006.

Library Resources

Assignments requiring library resources

Research and locate scenes, monologues and texts using the library's print and online resources including the library's library's special Theatre Arts collection of scripts from diverse writers representing but not limited to BIPOC and/or LGBTQIA+ individuals
View and discuss various documentaries about the voice over industry provided by the vast online database at the library
Research, gather and present performances of actors from various backgrounds and lifestyles that can be found in the libraries vast online databases

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

relate to various voice over artists, of various backgrounds and lifestyles, on their approach to voice over work by viewing interviews and documentaries regarding their life in the voice over industry
justify choices made on certain projects by voice over artists or others in the voice over industry by researching the history of that film and the history of voice over
compare two different performances of the same character by viewing those performances in the vast online database provided by the library

Distance Education Addendum

Definitions

Distance Education Modalities

Hybrid (1%–50% online)
Hybrid (51%–99% online)
100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Voice Over History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Faculty will use a variety of tools and media integrated within the LMS to help students reach SLO such as: * Recorded Lectures, Narrated Slides, Screencasts * Instructor created content * MC Online Library Resources * Canvas Student Groups (Assignments, Discussions) * Websites and Blogs * Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Online office hours & Online group discussions
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Voice Over History Project Discussion Final Project Discussion

E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
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Synchronous Dialog (e.g., online chat)	Online office hours & Online group discussions
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Faculty will use a variety of tools and media integrated within the LMS to help students reach SLO such as: * Recorded Lectures, Narrated Slides, Screencasts * Instructor created content * MC Online Library Resources * Canvas Student Groups (Assignments, Discussions) * Websites and Blogs * Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
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Examinations

Hybrid (1%–50% online) Modality

On campus
 Online

Hybrid (51%–99% online) Modality

On campus

Online

Primary Minimum Qualification

THEATER ARTS

Additional Minimum Qualifications**Minimum Qualifications**

Drama/Theater Arts

Review and Approval Dates**Department Chair**

11/10/2022

Dean

11/11/2022

Technical Review

11/17/2022

Curriculum Committee

12/06/2022

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000519095

DOE/accreditation approval date

MM/DD/YYYY