## WEST LOS ANGELES COLLEGE
### SLO Course Assessment Tool

<table>
<thead>
<tr>
<th>Date and Semester:</th>
<th>11/21/11 Fall Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Name or Team Names:</td>
<td>Iris L. Maybruck, Ed.D. Adjunct Assistant Professor</td>
</tr>
<tr>
<td>Course Name and Number:</td>
<td>Speech 111 Voice and Articulation</td>
</tr>
</tbody>
</table>

### Institutional SLOs: (ILOs)
- [ ] Critical Thinking
- [X] Communication
- [ ] Quantitative Reasoning
- [ ] Self-awareness/Interpersonal Skills
- [ ] Civic Responsibility
- [ ] Technical Competence
- [ ] Cultural Diversity
- [ ] Ethics
- [ ] Aesthetics

### Program SLOs:
1. Employ volume, pitch, speaking rate, pausing, vocal variety, pronunciation, articulation, body language, facial expression, eye contact, gestures, and other delivery strategies, if pertinent
2. Employ relaxation techniques to prepare for delivery
3. 
4. 
5. 
6. 

### Assessment Instrument:

<table>
<thead>
<tr>
<th>Check Box(s) Below</th>
<th>Check Box(s) Below</th>
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</thead>
<tbody>
<tr>
<td>Written exam</td>
<td>X-A Presentation</td>
</tr>
<tr>
<td>Multiple choice exam</td>
<td>X-D Portfolio</td>
</tr>
<tr>
<td>Essay/Research Paper</td>
<td>Department exam</td>
</tr>
<tr>
<td>Case scenarios</td>
<td>X-B Skill evaluation</td>
</tr>
</tbody>
</table>

**X-C** Other: 1. True/False, Multiple Choice, and Essay quizzes
2. Class participation-carrying out techniques to improve Voice/articulation

### Rating/Rubric Scale:

- **A** Criteria or description 30 points (3 or more valued at 10 points each)
- **B** Criteria or description Students initially evaluated in voice and articulation regarding above SLO areas

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SLO Assessment Tool 5/23/11
<table>
<thead>
<tr>
<th></th>
<th>Criteria or description</th>
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<tbody>
<tr>
<td>C</td>
<td>1. 10 points each (1-3-valued at 10 points each)</td>
</tr>
<tr>
<td></td>
<td>2. 27 points- class participation</td>
</tr>
<tr>
<td>D</td>
<td>30 points (required typed diary of growth in Voice and Articulation from first class through final oral presentation)</td>
</tr>
<tr>
<td>F</td>
<td>Criteria or description</td>
</tr>
</tbody>
</table>
**Sample of Student Projects:**
Submit: Essays, research projects, skill evaluation forms or department exams illustrating grades of A through F (one sample of each grade) to Todd Matosic, WLAC SLO Coordinator. Attach to this form or email as attachments to: matosit@wlac.edu Todd Matosic college mail box #169A or Office CE 213, Phone # 310 287-4213

**Faculty Reflection:**
Faculty member’s reflection on the process

What did I learn? This process is helping me to more objectively focus on what my assignments to my students are, if they are assisting them to improve in their voice and articulation skills, and how I can improve this process for their growth as well as mine.

**Plan of Action:**

What do I want to change? I want to improve my evaluation procedure (what My assignments are, as well as the evaluation Forms.

What changes do you propose to improve student learning for the SLOs assessed? 1. Ideally I would like to be able to video tape each student so they each could observe themselves, as well as hear their voice and articulation presentations. Realistically, this may not be able to happen. However, I will keep working at it.
2. To go into more depth in each of the SLO’s and work on each of these to thoroughly acquaint the students with these skills areas to assist students to be able to continue to make gains even after their complete the course.

**If Applicable:**
What changes have been implemented since the previous course assessment?
Directions: You are allowed to use your texts and any handouts or notes you have taken thus far in class.

Take your time. Answer the questions in a short, succinct fashion...not too long...just long enough so that I know you understand some of the concepts we’ve covered in class thus far.

There will be some true/false (circle the correct response), short answer, and SHORT ESSAY!!!!

The best to you.

1. All excellent voices are projected from the upper two thirds of the throat.  True  False

2. Voice quality is affected by pitch and tone focus. It may be described as clear and resonant.  True  False

3. Breath support for speech should be centered at the level of the diaphragm which is located in the mid section of the body.  True  False

4. Diaphragmatic breathing, in which the upper chest or shoulders heave up and down as one breathes, is incorrect and detrimental because of the tension it creates around the throat area.  True  False
5. Correct volume is produced with strain. True False

6. Upper chest breathing in which the stomach is not out is not correct because it tenses the throat area. True False

7. A. With the attached vowel chart taken from Hicks' book Fonetiks (Page 60)

Write a word example for each of the vowels on the sheet.
B. Write a word sample for each of the diphthong vowels found on pages 74, 75, and 76.

\[
\begin{align*}
&\text{\textipa{\textipa{st}}} \quad \text{\textipa{\textipa{ou}}} \quad \text{\textipa{\textipa{ow}}} \\
&\text{a. ice} \quad \text{b. out} \quad \text{c. coin}
\end{align*}
\]

8. A. Write the plosives and give a word example of each of them. (note A-E are all thoroughly described in the Hicks book)

\[
\begin{align*}
&\text{\textipa{\textipa{b}}} \quad \text{\textipa{\textipa{r}}} \quad \text{\textipa{\textipa{f}}} \\
&\text{pay robe stopped} \quad \text{\textipa{\textipa{cow}} egg}
\end{align*}
\]

B. Write the fricatives and give a word example of each of them.

\[
\begin{align*}
&\text{\textipa{\textipa{f}}} \quad \text{\textipa{\textipa{v}}} \quad \text{\textipa{\textipa{z}}} \\
&\text{off of city she think who them}
\end{align*}
\]
Write the affricates and give a word example of each of them.

Church edge

Write the glides and give a word example of each of them.

when rat late yes

Write the nasals and give a word example of each of them.

me ink no

9. Repetition and self awareness will not cause the mechanics of improving your voice to become second nature to you.

True False
Describe where you are now with your voice and diction, and where you want to be when the semester ends with your voice and diction.

I have a better understanding of the importance of preparation before orating. Knowing the material prior to speaking is a great help to sounding better. I know what to work on, and how to work on it. By the end of the semester, I wish to sound enthusiastic and interested in whatever I'm presenting, so as to keep people engaged.
Quiz Speech 111 Fall Semester 2011

Dr. Iris L. Maybruck

Name: [Redacted] Date: Nov 1, 2011

Directions: You are allowed to use your texts and any handouts or notes you have taken thus far in class.

Take your time. Answer the questions in a short, succinct fashion...not too long...just long enough so that I know you understand some of the concepts we've covered in class thus far.

There will be some true/false (circle the correct response), short answer, and SHORT ESSAY!!!!

The best to you.

1. All excellent voices are projected from the upper two thirds of the throat. True False pg. 21

2. Voice quality is affected by pitch and tone focus. It may be described as clear and resonant. True False pg. 20

3. Breath support for speech should be centered at the level of the diaphragm which is located in the mid section of the body. True False

4. Diaphragmatic breathing, in which the upper chest or shoulders heave up and down as one breathes, is incorrect and detrimental because of the tension it creates around the throat area. True False
5. Correct volume is produced with strain. True \( \text{False} \)

6. Upper chest breathing in which the stomach goes in and out is not correct because it tenses the throat area. True \( \text{False} \)

7. A. With the attached vowel chart taken from Hicks' book *Fonetiks* (Page 60) - keys, win, rebate, red, hod, moon, wood
   Write a word example for each of the vowels on the sheet.
   - okays, law, cod

B. Write a word sample for each of the diphthong vowels found
   - On pages 74, 75, and 76.

8. A. Write the plosives and give a word example of each of them. (note A-E are all thoroughly described in the Hicks book)
   - /p/- pay /b/- stable /t/- to /d/- bed
   - /k/- coat /o/- bug

B. Write the fricatives and give a word example of each of them.
   - /f/- laugh /v/- believe /s/- loose /z/- prize
In order to solve the problem of the given elliptic curve, we need to find the points of intersection between the curve and the line given by the equation:

The equation is:

\[ y^2 = x^3 + Ax + B \]

Given values are:

- \[ A = \ldots \]
- \[ B = \ldots \]

To find the points of intersection, we need to solve the equation for \( y \) given \( x \).

Let's calculate the points of intersection for the given curve and line.
C. Write the affricates and give a word example of each of them.
\[ \text{\( d\ddash z / - z\ddash e / - s / - c h e w \)} \]

D. Write the glides and give a word example of each of them.
\[ \text{\( h^{w} / - \text{which} / w / - \text{west} / l / - \text{ride} \)} \]
\[ \text{\( l / - \text{long} / j / - \text{yet} \)} \]

E. Write the nasals and give a word example of each of them.
\[ \text{\( m / - \text{mame} / n / - \text{net} / g / - \text{king} \)} \]

9. Repetition and self awareness will not cause the mechanics of improving your voice to become second nature to you.

True False
10. Describe where you are now with your voice and diction, and where you want to be when the semester ends with your voice and diction.

Well I have improved on my quality. I still need to work on eye contact and intonation I believe. I like the way my voice sounds. But by the end of the semester I would like to be able to give a presentation while being able to look at the audience. Also I would like to have more color in my voice so it doesn't sound so monotone.

Just
<table>
<thead>
<tr>
<th>Vowel Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>/o/</td>
</tr>
<tr>
<td>cod</td>
</tr>
<tr>
<td>/u/</td>
</tr>
<tr>
<td>good</td>
</tr>
<tr>
<td>/u/</td>
</tr>
</tbody>
</table>
| moon | mother | to the

Note: The diagram shows the pronunciation of different vowels with examples.
Directions: You are allowed to use your texts and any handouts or notes you have taken thus far in class.

Take your time. Answer the questions in a short, succinct fashion...not too long...just long enough so that I know you understand some of the concepts we’ve covered in class thus far.

There will be some true/false (circle the correct response), short answer, and SHORT ESSAY!!!!

The best to you.

1. All excellent voices are projected from the upper two thirds of the throat. True  False

2. Voice quality is affected by pitch and tone focus. It may be described as clear and resonant. True  False

3. Breath support for speech should be centered at the level of the diaphragm which is located in the mid section of the body. True  False

4. Diaphragmatic breathing, in which the upper chest or shoulders heave up and down as one breathes, is incorrect and detrimental because of the tension it creates around the throat area. True  False
Quiz Speech 111 Fall Semester 2011

Dr. L. Maharick

Name: 

Date: 

Directions: You are allowed to use your notes and any references.

Notes you have taken thus far in class.

Take your time. Answer the questions in a short, succinct fashion but not too long. Just long enough so that I know you understand some of the concepts we've covered in class thus far.

There will be some true/false (circle the correct response), short answer, and short essay.

Best of luck to you.

1. All excellent voices are projected from the upper two thirds of the throat. True False

2. Voice quality is affected by pitch and tone quality. True False

3. Breathing support for speech should be centered at the level of the diaphragm, which is located in the mid-section of the body. True False

4. Aphrastic breathing, in which the upper chest and shoulders remain up and down as one breathes, is incorrect and detrimental because it restricts the tension of the diaphragm. True False

5. True False
5. Correct volume is produced with strain. True False

6. Upper chest breathing in which the stomach goes in and out is not correct because it tenses the throat area. True False

A. With the attached vowel chart taken from Hicks' book *Fonetiks* (Page 60)

Write a word example for each of the vowels on the sheet.

B. Write a word sample for each of the diphthong vowels found on pages 74, 75, and 76.

\[ /aɪ/ \quad /əʊ/ \quad /ei/ \]

a. b. town c. boil

8. A. Write the plosives and give a word example of each of them. (note A-E are all thoroughly described in the Hicks book)

\[ /p/ \quad /b/ \quad /t/ \quad /d/ \quad /k/ \quad /g/ \]

pig, voices toe, bed, nick, go, r

B. Write the fricatives and give a word example of each of them.

\[ /s/ \quad /ʃ/ \quad /z/ \quad /ʒ/ \quad /θ/ \quad /ð/ \quad /h/ \]

laugh, very, sing, price, she, the, Tre, think, they, hair
C. Write the affricates and give a word example of each of them.

/chore/  
/gin/

D. Write the glides and give a word example of each of them.

/ŋ/  
/ʌ/  
/r/  
/ɪ/  
/ʌ/  
/ɛt/  
/ɛt/  
/ɪ/  

which  
swear  
rise  

E. Write the nasals and give a word example of each of them.

/m/  
/n/  
/ŋ/  

mike  
nine  
king

/m/  
/n/  
/ŋ/  

not  
clean  
mine  

9. Repetition and self awareness will not cause the mechanics of improving your voice to become second nature to you.

True  
False
10. Describe where you are now with your voice and diction, and where you want to be when the semester ends with your voice and diction.

Right now I am not pleased. Just based on my last presentation that was basically horrible and ran through. I just have to focus and pace myself. At the end of the semester I would like to have nice articulation and a sweet sounding voice.

[Signature]

[Date]
<table>
<thead>
<tr>
<th>Vowel</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>/i/</td>
<td>key</td>
</tr>
<tr>
<td>/ə/</td>
<td>debate</td>
</tr>
<tr>
<td>/ɛ/</td>
<td>about</td>
</tr>
<tr>
<td>/o/</td>
<td>OK</td>
</tr>
<tr>
<td>/æ/</td>
<td>call</td>
</tr>
<tr>
<td>/ɒ/</td>
<td>and</td>
</tr>
</tbody>
</table>

**Vowel Chart**
Quiz Speech 111 Fall Semester 2011
Dr. Iris L. Maybruck

Name: ___________________________ Date: 11/1/11

Directions: You are allowed to use your texts and any handouts or notes you have taken thus far in class.

Take your time. Answer the questions in a short, succinct fashion...not too long...just long enough so that I know you understand some of the concepts we've covered in class thus far.

There will be some true/false (circle the correct response), short answer, and SHORT ESSAY!!!!

The best to you.

1. All excellent voices are projected from the upper two thirds of the throat. True False

2. Voice quality is affected by pitch and tone focus. It may be described as clear and resonant. True False

3. Breath support for speech should be centered at the level of the diaphragm which is located in the mid section of the body. True False

4. Diaphragmatic breathing, in which the upper chest or shoulders heave up and down as one breathes, is incorrect and detrimental because of the tension it creates around the throat area. True False
Quiz Speech 11 Fall Semester 2011
Dr. Mr. Wapnick

Name: 
Date: 11/11

Directions: You are allowed to use your texts and only handouts or notes you have taken thus far in class.

Take your time. Answer the questions in a short succinct fashion...not too long...just long enough so that I know you understand some of the concepts we've covered in class this term. There will be some true/false (circle the correct response). Show answer and short essay!!!

The best to you.

1. All excellent voices are projected from the upper two thirds of the throat. True or False? False

2. Voice quality is affected by pitch and tone focus. True or False? True

3. Breathy support for speech should be centered at the level of the diaphragm, which is located in the midsection of the body. True or False? False

A diaphragmatic breathing technique in which the upper chest or shoulders move up and down as one breathes is incorrect and detrimental because it creates tension if created around the throat. True or False? False
5. Correct volume is produced with strain. True  False

6. Upper chest breathing in which the stomach goes in and out is not correct because it tenses the throat area. True  False

7. A. With the attached vowel chart taken from Hicks' book Fonetiks (Page 60)
   Write a word example for each of the vowels on the sheet.
   B. Write a word sample for each of the diphthong vowels found on pages 74, 75, and 76.
   
   /aI/  /lI/  /ou/

   d. Five  b. Join  c. South

   A. Write the plosives and give a word example of each of them. (Note A-E are all thoroughly described in the Hicks book)

   Tulip
   Pat
   Kid
   Bag

   All of these words denote a consonant that is produced by stopping the airflow using the lips, teeth, or palate, followed by a sudden release of air.

   B. Write the fricatives and give a word example of each of them.

   Sitter
   Zebra
   Think

   Fricatives are consonants produced by forcing air through a narrow channel made by placing two articulators close together, such as the lower lip against the upper teeth.
C. Write the affricates and give a word example of each of them.

Channel
Cherry
Jones

These words are consonants that begin as stops rather than directly into the following vowel.

D. Write the glides and give a word example of each of them.

Beard
Weird
Fierce

These words are glides or semivowels that are phonetically similar to a vowel sound but functions as the syllable rather than the nucleus as the syllable.

E. Write the nasals and give a word example of each of them.

Long
Wrong

These words are produced through the nose with the mouth closed.

Repetition and self-awareness will not cause the mechanics of improving your voice to become second nature to you.

True
False
10. Describe where you are now with your voice and diction, and where you want to be when the semester ends with your voice and diction.

Where I am now with my voice and diction, I would say I'm doing well, as far as the quality and enunciation of my voice. I would like to improve my fillers, and articulation by the end of the semester.
VOWEL CHART

Come, uh, does, flood

after, mother
dollar, work

Beat, Beet

/ɪ/ /u/ /ə/ /o/ /ɛ/ /e/ /æ/ /ə/ /ɑ/ /u/ /o/ /ɛ/ /e/ /æ/

food (foot)

loan

foot

footsie

oh

boat

go

dog

law

father

hot
Speech 111 Voice/Diction Profile

Initial Evaluation

Name: ___________________________  Date: ___________________________

WHAT YOU WANT TO IMPROVE

YOUR EVALUATION

A. ARTICULATION

B. PRONUNCIATION

C. FACIAL EXPRESSION/EYE CONTACT

D. BODY LANGUAGE-POSTURE, GESTURES

E. VOICE
   a. VOLUME (LOUD, SOFT)
   b. PITCH (HIGH, LOW)
   c. RATE (TIMING = FAST, SLOW, PHRASING, PAUSES)
   d. INTONATION (PITCH VARIATION)
   e. STRESS (COMBINATION OF DURATION, PITCH, AND INTENSITY)
   f. QUALITY (NASAL, DENASAL, BREATHY, HOARSE, HARSH)
   g. OVERALL VOCAL STRENGTH (a-f)

F. WHAT YOU NEED TO IMPROVE
1. WHAT I AM WORKING ON.

2. WHAT I DID RIGHT.

3. WHAT I NEED TO IMPROVE.

4. SUMMARY STATEMENT OF MY EFFORT

*This format is to be used for all of your oral presentations. Keep each of them in your required diary. This must be typed.
Speech 111 Voice/Diction Profile

Final Evaluation

Name: _____________________  Date: _____________________

WHAT YOU WANTED TO IMPROVE

YOUR FINAL EVALUATION

A. ARTICULATION

B. PRONUNCIATION

C. FACIAL EXPRESSION/EYE CONTACT

D. BODY LANGUAGE-POSTURE, GESTURES

E. VOICE
   a. VOLUME (LOUD, SOFT)
   b. PITCH (HIGH, LOW)
   c. RATE (TIMING = FAST, SLOW, PHRASING, PAUSES)
   d. INTONATION (PITCH VARIATION)
   e. STRESS (COMBINATION OF DURATION, PITCH, AND INTENSITY)
   f. QUALITY (NASAL, DENASAL, BREATHY, HOARSE, HARSH)
   g. OVERALL VOCAL STRENGTH (a-f)

F. WHAT YOU STILL NEED TO IMPROVE
Quiz Speech 111 Fall Semester 2011

Dr. Iris L. Maybruck

Name: ____________________  Date: ________________

Directions: You are allowed to use your texts and any handouts or notes you have taken thus far in class.

Take your time. Answer the questions in a short, succinct fashion...not too long...just long enough so that I know you understand some of the concepts we've covered in class thus far.

There will be some true/false (circle the correct response), short answer, and SHORT ESSAY!!!!

The best to you.

1. All excellent voices are projected from the upper two thirds of the throat. True  False

2. Voice quality is affected by pitch and tone focus. It may be described as clear and resonant. True  False

3. Breath support for speech should be centered at the level of the diaphragm which is located in the mid section of the body. True  False

4. Diaphragmatic breathing, in which the upper chest or shoulders heave up and down as one breathes, is incorrect and detrimental because of the tension it creates around the throat area. True  False
5. Correct volume is produced with strain. True  False

6. Upper chest breathing in which the stomach goes in and out is not correct because it tenses the throat area. True  False

7. A. With the attached vowel chart taken from Hicks' book *Fonetiks* (Page 60)
   Write a word example for each of the vowels on the sheet.
   B. Write a word sample for each of the diphthong vowels found on pages 74, 75, and 76.
   a.  B.  c.

8. A. Write the plosives and give a word example of each of them. (note A-E are all thoroughly described in the Hicks book)

   B. Write the fricatives and give a word example of each of them.
C. Write the affricates and give a word example of each of them.

D. Write the glides and give a word example of each of them.

E. Write the nasals and give a word example of each of them.

9. Repetition and self awareness will not cause the mechanics of improving your voice to become second nature to you.  
   True  False
10. Describe where you are now with your voice and diction, and where you want to be when the semester ends with your voice and diction.
<table>
<thead>
<tr>
<th>VOWEL CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>/æ/</td>
</tr>
<tr>
<td>/ɔ/</td>
</tr>
<tr>
<td>/ɔ/</td>
</tr>
<tr>
<td>/i/</td>
</tr>
<tr>
<td>/i/</td>
</tr>
<tr>
<td>/u/</td>
</tr>
<tr>
<td>/u/</td>
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</tbody>
</table>

Note: The chart seems to represent vowel symbols and their phonetic transcriptions.
### Phonetic Symbols for the Consonant and Vowel Sounds of American English

<table>
<thead>
<tr>
<th>STOPS Unvoiced</th>
<th>INITIAL CONSONANTS (Sample Words)</th>
<th>FINAL CONSONANTS (Sample Words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>/p/</td>
<td>peak pack push</td>
<td>keep cap soup</td>
</tr>
<tr>
<td>/b/</td>
<td>beat back bush</td>
<td>rib cab robe</td>
</tr>
<tr>
<td>/v/</td>
<td>tea tag took</td>
<td>heat sat boot</td>
</tr>
<tr>
<td>/d/</td>
<td>deep dad do</td>
<td>need pad wood</td>
</tr>
<tr>
<td>/k/</td>
<td>keep cap cook</td>
<td>tick wake look</td>
</tr>
<tr>
<td>/g/</td>
<td>give gas go</td>
<td>dig egg dog</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FRICTIONS Unvoiced</th>
<th>INITIAL CONSONANTS (Sample Words)</th>
<th>FINAL CONSONANTS (Sample Words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>/f/</td>
<td>feet fat foot</td>
<td>if off enough</td>
</tr>
<tr>
<td>/v/</td>
<td>very vat voice</td>
<td>leave of move</td>
</tr>
<tr>
<td>/θ/</td>
<td>think thumb thought</td>
<td>fifth bath mouth</td>
</tr>
<tr>
<td>/ð/</td>
<td>this that those</td>
<td>breathe bathe smooth</td>
</tr>
<tr>
<td>/s/</td>
<td>see sat Sue</td>
<td>kiss gas juice</td>
</tr>
<tr>
<td>/z/</td>
<td>zip zone zoo</td>
<td>is jazz froze</td>
</tr>
<tr>
<td>/ʃ/</td>
<td>ship shall shoe</td>
<td>wish cash push</td>
</tr>
<tr>
<td>/ʒ/</td>
<td>— — —</td>
<td>beige rouge vision</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AFFRICATES Unvoiced</th>
<th>INITIAL CONSONANTS (Sample Words)</th>
<th>FINAL CONSONANTS (Sample Words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>/tʃ/</td>
<td>chin champ chew</td>
<td>rich match watch</td>
</tr>
<tr>
<td>/dʒ/</td>
<td>jelly jam juice</td>
<td>bridge badge wage</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NASALS</th>
<th>INITIAL CONSONANTS (Sample Words)</th>
<th>FINAL CONSONANTS (Sample Words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>/m/</td>
<td>meet mat move</td>
<td>team ham come</td>
</tr>
<tr>
<td>/n/</td>
<td>neat knack new</td>
<td>seen can soon</td>
</tr>
<tr>
<td>/ŋ/</td>
<td>— — —</td>
<td>wing sang tongue</td>
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<table>
<thead>
<tr>
<th>LIQUIDS</th>
<th>INITIAL CONSONANTS (Sample Words)</th>
<th>FINAL CONSONANTS (Sample Words)</th>
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</thead>
<tbody>
<tr>
<td>/l/</td>
<td>lead lack look</td>
<td>feel shall pull</td>
</tr>
<tr>
<td>/ɾ/</td>
<td>read ran ruby</td>
<td>— — —</td>
</tr>
<tr>
<td><strong>r-BLENDS</strong></td>
<td><strong>CONSONANT BLENDS</strong> (Sample Words)</td>
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<tr>
<td>--------------</td>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td>/pr/</td>
<td>pretty, praise, proof</td>
<td></td>
</tr>
<tr>
<td>/br/</td>
<td>bring, brass, brew</td>
<td></td>
</tr>
<tr>
<td>/tr/</td>
<td>tree, trap, true</td>
<td></td>
</tr>
<tr>
<td>/dr/</td>
<td>drip, drag, droop</td>
<td></td>
</tr>
<tr>
<td>/kr/</td>
<td>creep, crack, crude</td>
<td></td>
</tr>
<tr>
<td>/gr/</td>
<td>greed, grand, groom</td>
<td></td>
</tr>
<tr>
<td>/fr/</td>
<td>free, frank, fruit</td>
<td></td>
</tr>
<tr>
<td>/thr/</td>
<td>three, thrift, threw</td>
<td></td>
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<table>
<thead>
<tr>
<th><strong>GLIDES</strong></th>
<th><strong>GLIDES and VOWELS</strong> (Sample Words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>/j/</td>
<td>yes, young, youth</td>
</tr>
<tr>
<td>/w/</td>
<td>we, why, wood</td>
</tr>
<tr>
<td>/h/</td>
<td>he, hat, who</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th><strong>FRONT VOWELS</strong></th>
<th><strong>GLIDES AND VOWELS</strong> (Sample Words)</th>
</tr>
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<tbody>
<tr>
<td>/i/</td>
<td>eat, see, me</td>
</tr>
<tr>
<td>/u/</td>
<td>it, sit, kick</td>
</tr>
<tr>
<td>/e/</td>
<td>play, date, take</td>
</tr>
<tr>
<td>/e/</td>
<td>wed, step, neck</td>
</tr>
<tr>
<td>/ae/</td>
<td>as, fat, back</td>
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</table>

<table>
<thead>
<tr>
<th><strong>CENTRAL VOWELS</strong></th>
<th><strong>GLIDES and VOWELS</strong> (Sample Words)</th>
</tr>
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<tbody>
<tr>
<td>/a/</td>
<td>but, luck, fun</td>
</tr>
<tr>
<td>/a/</td>
<td>about, upon, alike</td>
</tr>
<tr>
<td>/i/</td>
<td>bird, nurse, learn</td>
</tr>
<tr>
<td>/e/</td>
<td>mother, paper, later</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BACK VOWELS</strong></th>
<th><strong>GLIDES and VOWELS</strong> (Sample Words)</th>
</tr>
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<tbody>
<tr>
<td>/u/</td>
<td>Sue, boot, moon</td>
</tr>
<tr>
<td>/u/</td>
<td>took, foot, puss</td>
</tr>
<tr>
<td>/o/</td>
<td>boat, no, sew</td>
</tr>
<tr>
<td>/a/</td>
<td>hot, ball, off</td>
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</table>

<table>
<thead>
<tr>
<th><strong>DIPHTHONGS</strong> (Vowel Combinations)</th>
<th><strong>GLIDES and VOWELS</strong> (Sample Words)</th>
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<tbody>
<tr>
<td>/ai/</td>
<td>I, my, like</td>
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<tr>
<td>/au/</td>
<td>cow, out, down</td>
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<tr>
<td>/oi/</td>
<td>boy, voice, toy</td>
</tr>
<tr>
<td>/ee/</td>
<td>ear, fear, beer</td>
</tr>
<tr>
<td>/ee/</td>
<td>air, fair, wear</td>
</tr>
<tr>
<td>/oo/</td>
<td>or, cord, sore</td>
</tr>
<tr>
<td>/ae/</td>
<td>are, far, hard</td>
</tr>
</tbody>
</table>
MORE EXERCISES TO DEVELOP YOUR SPEECH AND YOUR VOICE

IF YOU WISH TO DEVELOP YOUR VOICE/YOU MUST EXERCISE,
YOU HAVE NO CHOICE/WIGGLE TONGUE, LIPS, AND JOWLS/
UTTER LOUD SCREAMS AND HOWLS/THE REWARD WILL CAUSE
ALL TO REJOICE.

SHE SHOWED US A SAMPLE OF THE SILVER SHAWL THAT SHE HAD
CHOSSEN. IT HAD BEEN SEWN FROM SHEEP'S WOOL.

SHE SELLS SEA-SHELLS ON THE SEA SHORE;
THE SHELLS THAT SHE SELLS ARE SEA-SHELLS, I'M SURE.
SO IF SHE SELLS SEA-SHELLS ON THE SEA SHORE,
I'M SURE THAT THE SHELLS ARE SEA-SHORE SHELLS.

A FOULDERING FROG IN FAT FRIED FAST IS A FAITHLESS FRIEND.

LUCY LIKES LIGHT LITERATURE.

BRING A BIT OF BUTTERED BRAN BREAD

BRING A BIT OF BUTTERED BROWN BRAN BREAD FOR BRANDY AND BRADY.

SHEFFIELD SELF-SHUTTING SHUTTERS

MOSES SUPPOSES HIS TOESES ARE ROSES,
BUT MOSES SUPPOSES ERRONEOUSLY;
FOR NOBODY'S TOESES ARE POSIES OF ROSES
AS MOSES SUPPOSES HIS TOESES TO BE.

THE SIXTH SHIEK'S SHEEP'S SICK.

one smart fellow,
he felt smart.
two smart fellows,
they felt smart.
three smart fellows,
they all felt smart.

SIX THICK THISTLE STICKS.

THE SINKING STEAMER STUNK SUDDENLY SPOILING SAM'S SNORKEL SPORTING.

STILL SOUP SAWORS SILENTLY, SAYS SERIOUS SALLY SULLEELY SALTING
SOME SALAMI.

GUDDA BUDDA, GUDDA BUDDA, GUDDA BUDDA, GUDDA BUDDA;
GOOD BLOOD, BAD BLOOD, GOOD BLOOD, GOOD BLOOD BAD BLOOD, GOOD BLOOD;
RED LEATHER, YELLOW LEATHER, RED LEATHER, YELLOW LEATHER, RED LEATHER,
YELLOW LEATHER!
ROYAL SHAKESPEARE WARM-UP

MAHnah dath thah vah zae, may nay lay thay vay zay,
Mee nee lee thee vee zee, may nay lay thay vay zay,
Mah nah lah thah vah zae, maw naw law thaw vaw zaw,
Moo noo loo thoo voc zoo, maw naw law thaw vaw zaw,
Mah nah lah thah vah zae, remember the money:
Remember the money, remember the money, remember!!
Many merry married humbling moaning men making much money

In the month of May. Tick tick tick tick tick tick
Ting, tick tick tick tick tick tick ting. Trala:
La la la la, trala la la la la, trala la la la lala
eleven benevolent elephants eleven benevolent elephants
Red leather yellow leather red leather yellow leather
good blood bad blood good blood bad blood what a tomo
to die today at a minute or two to two a thing
distinctly hard to say but harder still to do,
for they'll beat a tatoo at twenty to two arat
ta ta ta ta ta ta tatoo and the dragon will come
when he hears the drum at a minute or two to two to
day, at a minute or two or two. Give me the gift
of a grip for sock, a clip draped ship shape ti top
sock, not your spiv slick slapstick slipshod stock
but a plastic elastic grip top sock, none of your
fanastic slack swop slob, from a slap dash elash
cash haberdash shop, not a knick knack knit-lock
knock kneed kinckerbocker sock. With a mock shot
blob mottled trick ticker tock clock. Not a rucked
up puckered up flop top sock nor a supersheer sear
sucker puka sack smock sock. Not a spot speckled
frog freckled cheap shiek's sock off a hodge podge
moss blotched scotch block. Nothing slip
shod drip drip flip top or clip glot. Tip me to a
tip top grip top sock......

What a silly thing to be asked to do-
hop on one foot then on two-
the key to earnest is to go and play:
then have fun and break a leg.
The Rainbow

When the sunlight strikes raindrops in the air, they act like a prism and form a rainbow. A rainbow is the division of white light into many beautiful colors. These take the shape of a large, round arch, with its path high above and its two ends apparently beyond the horizon.

There is, according to legend, a boiling pot of gold at one end. People look but no one ever finds it. When a man looks for something beyond his reach, his friends say he is looking for the pot of gold at the end of the rainbow.
Lumpy

Lumpy is a fuzzy, yellow, baby duck. He belongs to a fisherman. The fisherman lives in a little house by the bay. Every morning children go swimming in the bay. About 10:00, Lumpy waddles out to the road to wait for the children. When he hears them coming he begins a loud, excited quacking.

The children always bring bread or corn for Lumpy. He will nip at their fingers or peck at their bare toes until he is fed. Lumpy never follows the children down to the shore. He likes to swim in his own little pond. It is much safer.
John D. Rockefeller

John D. Rockefeller did three amazing things. First, he acquired probably the greatest fortune in all history. He started out in life digging potatoes under the hot sun for four cents an hour. In those days, there were not half a dozen men in all the United States who were worth even one million dollars. Eventually, John D. managed to collect a fortune said to be anywhere from one to two billion dollars. And yet, the first girl he fell in love with refused to marry him. The reason given was because her mother refused to allow her daughter to “throw herself away” on a man who had such poor prospects.

The second amazing thing that John Rockefeller did was to give away more money than anyone else has done in history. And the third thing about this man was that he lived to be eighty-two. He was one of the most hated men in America. He got lots of letters from people threatening to kill him. He had to be protected day and night by armed body guards. He endured the heavy nervous and physical strain of building up and bossing all his big Empire. It is well known that the strain of business killed Harriman, the railroad man, at sixty-one, and that Woolworth was finished with his life at sixty-seven. But John Rockefeller made a far greater fortune and still lived many years longer.
My Grandfather

You wish to know all about my grandfather. Well, he is nearly 93 years old, yet he still thinks as swiftly as ever. He dresses himself in an ancient, black frock coat, usually minus several buttons.

A long, flowing beard clings to his chin, giving those who observe him a pronounced feeling of the utmost respect. When he speaks his voice is just a bit cracked and quivers a trifle. Twice each day he plays skillfully and with zest upon a small organ.

Except in the winter when the snow or ice prevents, he slowly takes a short walk in the open air each day. We have often urged him to walk more and smoke less but he always answers, "Banana oil!!" Grandfather likes to be modern in his language.
form your vocal tract, which is a resonant acoustic tube where all the sounds of spoken English are formed. Structures important for speech production such as the teeth, tongue, and soft palate are housed within these three cavities. Figure 3.2 illustrates the relationship of these three cavities.

**THE SPEECH PRODUCTION PROCESS**

The production of speech begins with the sound produced by vocal fold vibration, or **phonation**. Phonation is initiated by approximating or adducting the vocal folds and closing the glottis or opening. Once the vocal folds are closed, air pressure generated by the respiratory system increases beneath the vocal folds. The air pressure that builds beneath the vocal folds is called subglottic pressure.
8. Study and mark the following. Then read so that a listener will make at least a little sense out of it. This is also a good exercise for stress.

Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw Esau Wood would saw. In other words, all the wood Esau saw to saw Esau sought to saw. Oh, the wood Wood would saw! And oh, the wood-saw with which Wood would saw wood. But one day Wood's wood-saw would saw no wood, and thus the wood Wood sawed was not the wood Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw wood with a wood-saw that would saw wood, so Esau sought a saw that would saw wood. One day Esau saw a saw saw wood as no other wood-saw Wood saw would saw wood. In fact, of all the wood-saws Wood ever saw saw wood Wood never saw a wood-saw that would saw wood as the wood-saw Wood saw saw wood would saw wood, and I never saw a wood-saw that would saw as the wood-saw Wood saw until I saw Esau saw wood with the wood-saw Wood saw saw wood. Now Wood saws wood with the wood-saw Wood saw saw wood.

9. Select a prose paragraph and study it silently. Then read it aloud with special attention to the phrasing.

 Adapted from Freiberg: Voice and Articulation

---
SOUNDS TO PRACTICE DAILY

AH AY EE I O OO
HUM HUM HUM
NO NO NO
MA MA MA
DAH TAH GAH
YAH YOU YAI
HUH HUH HUH
## IMPORTANT GRAMMAR POINTS FOR STUDY

### SUMMARY

<table>
<thead>
<tr>
<th>Part of Speech</th>
<th>Use</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>noun</td>
<td>names</td>
<td>Marie had an idea about the dress.</td>
</tr>
<tr>
<td>pronoun</td>
<td>takes the place of a noun</td>
<td>This is mine, but I will give it to you.</td>
</tr>
<tr>
<td>adjective</td>
<td>modifies a noun or pronoun</td>
<td>We have two attractive Danish bowls.</td>
</tr>
<tr>
<td>verb</td>
<td>shows action. makes a statement</td>
<td>Ada had the right of way, and she drove through the intersection.</td>
</tr>
<tr>
<td>adverb</td>
<td>modifies a verb, an adjective, or another adverb</td>
<td>We were so tired that we watched the game very quietly.</td>
</tr>
<tr>
<td>preposition</td>
<td>relates a noun or pronoun to another word</td>
<td>After the ball game players got into a discussion about the umpire's decision.</td>
</tr>
<tr>
<td>conjunction</td>
<td>joins words or groups of words</td>
<td>and, but, or, nor, for</td>
</tr>
<tr>
<td>interjection</td>
<td>shows strong feeling</td>
<td>Ouch! Help!</td>
</tr>
</tbody>
</table>
THE EIGHT PARTS OF SPEECH

1. All names of persons, places things,
   Are NOUNS, as Caesar, Rome, and rings.

2. PRONOUNS are used in place of nouns:
   I think; she sings; they work; he frowns.

3. When the kind you wish to state,
   Use an ADJECTIVE, as great.

4. But if of manner you would tell,
   Use ADVERBS, such as slowly, well.
   To find an adverb, this test try:
   Ask, "How?" or "When?" or "Where?" or "Why?"

5. PREPOSITIONS show relation,
   As with respect, or in our nation.

6. CONJUNCTIONS, as their name implies,
   Are joining words; they are the ties
   That bind together day and night,
   Calm but cold, dull or bright.

7. Next we have the VERBS, which tell
   Of action, being, and state as well.
   To work, succeed, achieve, and curb--
   Each one of these is called a VERB.

8. The INTERJECTIONS show surprise,
   As Oh! Alas! Ah me! How wise!
   Thus briefly does this jingle state
   The PARTS OF SPEECH, which total eight.

---

1Some authorities give a ninth part of speech, the article. A and an
   are called the indefinite articles and the is known as the definite arti-
   cle. The words are, in reality, adjectives, and they will be so con-
   sidered in this course.
IV. ORAL READING PASSAGE SCRIPT

John D. Rockefeller

John D. Rockefeller did three amazing things. First, he acquired probably the greatest fortune in all history. He started out in life digging potatoes under the hot sun for four cents an hour. In those days, there were not half a dozen men in all the United States who were worth even one million dollars. Eventually, John D. managed to collect a fortune said to be anywhere from one to two billion dollars. And yet, the first girl he fell in love with refused to marry him. The reason given was because her mother refused to allow her daughter to “throw herself away” on a man who had such poor prospects.

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A long, flowing beard clings to his chin, giving those who observe him a pronounced feeling of the utmost respect. When he speaks his voice is just a bit cracked and quivers a trifle. Twice each day he plays skillfully and with zest upon a small organ.

Except in the winter when the snow or ice prevents, he slowly takes a short walk in the open air each day. We have often urged him to walk more and smoke less but he always answers, "Banana oil!" Grandfather likes to be modern in his language.
Limpym

Limpym is a fuzzy, yellow, baby duck. He belongs to a fisherman. The fisherman lives in a little house by the bay. Every morning children go swimming in the bay. About 10:00, Limpym waddles out to the road to wait for the children. When he hears them coming he begins a loud, excited quacking.

The children always bring bread or corn for Limpym. He will nip at their fingers or peck at their bare toes until he is fed. Limpym never follows the children down to the shore. He likes to swim in his own little pond. It is much safer.
### Pronunciation Key

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>æ</td>
<td>pat -æ-</td>
</tr>
<tr>
<td>ä</td>
<td>pay -æ- p/æ</td>
</tr>
<tr>
<td>å</td>
<td>care -år- åir</td>
</tr>
<tr>
<td>ä</td>
<td>father -å-håt</td>
</tr>
<tr>
<td>b</td>
<td>bib -</td>
</tr>
<tr>
<td>ch</td>
<td>church</td>
</tr>
<tr>
<td>d</td>
<td>deed, milled</td>
</tr>
<tr>
<td>e</td>
<td>pet-ê- wêd</td>
</tr>
<tr>
<td>æ</td>
<td>bee-ï- eat</td>
</tr>
<tr>
<td>f</td>
<td>fife, phase, rough</td>
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<td>g</td>
<td>gag</td>
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<td>pie, by -ï- I</td>
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<tr>
<td>ër</td>
<td>pier -ër- ean</td>
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<tr>
<td>j</td>
<td>judge</td>
</tr>
<tr>
<td>k</td>
<td>kick, cat, pique</td>
</tr>
<tr>
<td>l</td>
<td>lid, needle (néd' l)</td>
</tr>
<tr>
<td>m</td>
<td>mum</td>
</tr>
<tr>
<td>n</td>
<td>no, sudden (süd'n)</td>
</tr>
<tr>
<td>ng</td>
<td>thing</td>
</tr>
<tr>
<td>ò</td>
<td>pot -ò- hòt</td>
</tr>
<tr>
<td>ô</td>
<td>toe -ô- høt</td>
</tr>
<tr>
<td>òå</td>
<td>caught, paw, for -òåt</td>
</tr>
<tr>
<td>ò</td>
<td>horrid, hoarse*</td>
</tr>
<tr>
<td>oí</td>
<td>noise -oi- nois é</td>
</tr>
<tr>
<td>òó</td>
<td>took -ô- tòòk</td>
</tr>
<tr>
<td>oo</td>
<td>boot -u- söc</td>
</tr>
<tr>
<td>ou</td>
<td>out -u- còw</td>
</tr>
</tbody>
</table>

### Symbols | Examples
<table>
<thead>
<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td>p</td>
<td>pop</td>
</tr>
<tr>
<td>r</td>
<td>roar</td>
</tr>
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<td>s</td>
<td>sauce</td>
</tr>
<tr>
<td>sh</td>
<td>ship, dish</td>
</tr>
<tr>
<td>t</td>
<td>tight, stopped</td>
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<td>th</td>
<td>thin</td>
</tr>
<tr>
<td>th</td>
<td>this</td>
</tr>
<tr>
<td>û</td>
<td>cut A - bu t</td>
</tr>
<tr>
<td>û</td>
<td>urge, term, firm 31- bi- d</td>
</tr>
<tr>
<td>ur</td>
<td>word, heard</td>
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<td>v</td>
<td>valve</td>
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<td>with</td>
</tr>
<tr>
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<td>yes</td>
</tr>
<tr>
<td>z</td>
<td>zebra, xylem</td>
</tr>
<tr>
<td>zh</td>
<td>vision, pleasure</td>
</tr>
<tr>
<td>g</td>
<td>garage</td>
</tr>
<tr>
<td>ò</td>
<td>about, item, edible -ô- a bout</td>
</tr>
<tr>
<td>s</td>
<td>gallop, circus*</td>
</tr>
<tr>
<td>ò</td>
<td>butter 31- mòth er</td>
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<tr>
<td>F</td>
<td>Fren ch feu</td>
</tr>
<tr>
<td>F</td>
<td>Ger man schöne</td>
</tr>
<tr>
<td>û</td>
<td>Fren ch tu</td>
</tr>
<tr>
<td>G</td>
<td>Ger man ü ber</td>
</tr>
<tr>
<td>Xh</td>
<td>Ger man ich</td>
</tr>
<tr>
<td>S</td>
<td>Scott ish loch</td>
</tr>
<tr>
<td>N</td>
<td>Fren ch bon</td>
</tr>
</tbody>
</table>

**Primary stress**' bi-o'l'o-gy (bi'-oil'-ogy)***

**Secondary stress**' bi'-o-log'i-cal (bi'-o-log'i-cal)***

**Regional pronunciations of -or vary. In pairs such as for, four; horse, hoarse; and morning, mourning, the vowel varies between (ö) and (ö). In this Dictionary these vowels are represented as follows: for (för), four (för, för); horse (hör, hörse), hoarse (hörse, hörser); and morning (mör' ning), mourning (mör' ning, mör'). A similar variant occurs in words such as coral, forest, and horrid, where the pronunciation of o before r varies between (ö) and (ö): forest (för' ist, för' ist).**

**The symbol (O) is called a schwa. It represents a vowel that receives the weakest level of stress within a word. The schwa sound varies, sometimes according to the vowel it is representing and often according to the sounds surrounding it.**

**Stress, the relative degree of emphasis with which the syllables of a word (or phrase) are spoken, is indicated in three different ways. The strongest, or primary, stress is marked with a bold mark ('). An intermediate, or secondary, level of stress is marked with a similar but lighter mark ('). An unmarked syllable has the weakest stress in the word. Words of one syllable show no stress mark, since there is no other stress level to which the syllable is compared.**
<table>
<thead>
<tr>
<th>Vowel Phoneme</th>
<th>Key Word</th>
<th>Tongue Height</th>
<th>Tongue Advancement</th>
<th>Tense/Lax</th>
<th>Lip Rounding</th>
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<tr>
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IMPORTANT TERMS TO UNDERSTAND FOR VOICE AND DICTION

VOICE
DEFINITION: SOUND PRODUCED BY THE VIBRATION OF THE VOCAL FOLDS AND MODIFIED BY THE RESONATORS.

DICTION
DEFINITION: THE ACCURACY AND CLARITY OF SPEECH. THIS WORD IS USED INTERCHANGEABLY WITH THE TERMS ARTICULATION AND ENUNCIATION.

ENUNCIATION
DEFINITION: ACCURACY AND CLARITY OF SPEECH. SOME PREFER TO USE THIS TERM IN REFERENCE TO THE PRODUCTION OF VOWELS AND DIPHTHONGS.

QUALITY
DEFINITION: THE TEXTURE OF A SOUND OR A TONE THAT DISTINGUISHES IT FROM OTHER TONES HAVING THE SAME PITCH, DURATION, AND LOUDNESS.
STRENGTH

DEFINITION: AN ADEQUATELY LOUD VOICE WHICH UTILIZES GOOD ARTICULATION, PROPER PITCH LEVEL, MAXIMUM USE OF RESONANCE, CLEAR TONE QUALITY, CONSCIOUS CONTROL OF RATE AND ARTICULATION, AND SUFFICIENT ENERGY AND ANIMATION.

TIMING/PAUSING

DEFINITION: A PERIOD OF SILENCE. PAUSES ARE USED FOR EXPRESSION (TO ACHIEVE CLARITY, EMPHASIS, MEANING, CONTRAST, AND VARIETY) AND FOR TAKING A BREATH. A REST STOP.

PITCH


ARTICULATION

ARTICULATORS

CONSONANTS
DEFINITION: A SOUND THAT CAN BE MADE BY STOPPING THE BREATH, MAKING IT EXPLODE, OR MAKING IT BUZZ OR HUM. THERE ARE ABOUT 25 CONSONANTS IN AMERICAN ENGLISH. THE UNDERLINED SOUNDS REPRESENT A FEW OF THEM: UP, LIE, RAW, ON, THE, WOE, BUY, AND VEGGIE.

VOWELS
DEFINITION: A RELATIVELY OPEN AND CONTINUOUS SOUND THAT IS SONOROUS AND FREE OF FRICTION NOISES. IN NORMAL UTTERANCE (NONWHISPERED SPEECH), ALL VOWELS ARE VOICED. THEY RESULT FROM VOCAL TONE CREATED BY THE VIBRATION OF THE VOCAL FOLDS. THERE ARE ABOUT 15 VOWELS IN AMERICAN ENGLISH. THE UNDERLINED SOUNDS REPRESENT A FEW OF THEM: BE, END, HAD, CURL, CUP, FOOL, TOOK, OLD, CALM.

DIPHTHONGS
DEFINITION: A RAPID BLENDING TOGETHER OF TWO VOWEL SOUNDS WITHIN THE SAME SYLLABLE. THE FIRST VOWEL ELEMENT RECEIVES GREATER STRESS THAN THE SECOND VOWEL ELEMENT. THE UNDERLINED SOUNDS ARE DIPHTHONGS: FIVE, JOIN, SOUTH.
*YOU MAY WANT TO ADD TO THIS LIST FROM YOUR READING AND EXPERIENCE AND OUR CLASS WORK.
<table>
<thead>
<tr>
<th>Chinese</th>
<th>French</th>
<th>German</th>
<th>Italian</th>
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<td>interference with American English consonants according to First Language Learned</td>
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