ADVANCED VOICE AND DICTION  
THTR-540 B  
SECTION #63245

Spring 2015  
PED 202  
T-  3-5:50  
F-  3-5:50  
Units: 2.0

Natsuko Ohama  
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Office hours:  
Available by appointment.

Course Overview:

We will continue work on the basic voice progression and practice. There will be continued personal check in work and the Sound and Movement exploration will begin leading to Shakespeare scenes. There will be deepening and refining voice work as well as text. However there will be combinations and overlapping of devices in both sections each week. Rob Clare will be supplementing the Shakespeare work in your movement classes. Sound and Movement is exploratory work involving the imagination and abstract use of the vocal work and the body. This will lead to text work and we will be delving into Shakespeare sonnets and scenes, vocal
strengthening and larger sounds, as well as support for the final performance project with Edgar Landa.

Goals:

There will be a deepening and drilling of the vocal exercises, which will form a vocal warm-up for actors. Please have at the ready a monologue, poem, and/or Shakespeare speech, as every actor should, to draw on in case Lauren or I need you to go onto text. Please venture into renewing your store of material, by semester’s end you will have a sonnet, and assigned scenes learned and performable.

Everyone will be required to lead a warm-up and demonstrate the progression of voice exercises from the first semester. This will manifest itself in team teaching. You will plan a 30-minute warm-up for the second half of the semester starting in the 10th week. There will be presentations of the List Project, which is a multi dimensional sharing of meaningful books, music, architectural structures, art works that are personal to you, and Shakespeare scenes at the end of the semester.

Pre-requisite course THTR 540 A

Reading List:
Freeing the Natural Voice-Imagery and Art in the Practice of Voice and Language- Kristin Linklater revised and expanded (optional)

Please have available a Complete Works of Shakespeare and the Sonnets. Do not have these on an electrical device (we may do research online, but not the actual texts) please.

Attendance:
I am expecting the highest level of commitment from MFA students. Lateness is not tolerated without prior notice. Absences will be evaluated on an individual basis. Unexcused absences are unacceptable. Communication with the instructor is part of evaluation. There is a tremendous amount of work to accomplish and attendance is mental as well as physical.
Grading policy:

A-excellent quality
B-good quality
C-fair quality
D-poor quality
F-fail

Grading and evaluation:

Class work- 60%
Mid term- 15%
Final exam- 25%

Final exam scheduled in co-ordination with other teachers
Final exam Tuesday, May 12th 2-4 pm

Proposed Schedule:

Week 1 Check in with Natsuko and Lauren, we plunge back into basic voice. First year requires personalization of expression. Who are you and how does your voice reflect your thoughts and feelings, and your unique voice? Review with both Natsuko and Lauren. Warm-up teams will be assigned.

Week 2 Sound and Movement work begins. There will be an enlarging of the connection of sound impulse and the abstract expression of that impulse. Body sound, body poems, games. Continue checking breath, individual checking in head rolling, etc., if needed.

Week 3 Sound and Movement – Color, elements of language. Natsuko will be on the Audition Tour this semester and Lauren will be taking all sessions weeks 3 and 4.
Week 4 Sound and Movement – noises, words, phrases. There will be continued review of the basic voice work. Exploring a rehabilitation of language and reading text on a visceral and practical level.

Week 5 Sound and Movement – Haiku, poetry. Images and group work on word evoking image, image moving to vocal expression. You will be learning devices and to retain text.

Week 6 Shakespeare Sonnet and Continuing individual check in. We want to accomplish each one of you having a hands-on check with Lauren. This requires focus and attention from the entire group, and will be duly noted.

Week 7 Shakespeare Sonnets, Shakespeare scenes assigned. Testing review of progression in body. List project will be assigned as part of final exam.

Week 8 Sonnets continue, ways to work on text. Shakespeare explorations to follow will involve countless numbers of ways to explore and will depend on what is observed to be needed. We cannot predict at this point, but we will be working intensely. Shakespeare speeches of your choosing to begin. As you know, supporting others by listening and learning is going to be the most efficient thing you can do for yourself.

Week 9 Warm-up student led. More sonnet work and work on the speeches, monologues, soliloquies.

Week 10 Warm-up student led. Voice work. Work pertaining to Shakespeare speeches.

Week 11 Warm-up student led. Shakespeare scenes, speeches and voice work. There will be combinations of this material.
Week 12 Warm-up student led. Shakespeare scene work and voice work.

Week 13 Warm-up student led. Shakespeare scene work and voice work.

Week 14 Warm-up student led. Shakespeare scene work and voice work.

Week 15 Shakespeare scenes will be worked, rehearsed and explored, and polished a bit for presentation.

Statement on Academic Conduct and Support Systems

Academic Conduct
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards–http://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which
sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, [USC Emergency Information](http://emergency.usc.edu/) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

**Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.