ADVANCED VOICE DICTION
THTR-540 D
SECTION #63250 LECTURE

Term: Spring 2015
PED 202
MW-1-2:50pm
MCC 107
F-10-11:50pm
2 Units

Natsuko Ohama
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Office hours:
Available by appointment

Course Overview:

We will be continuing the voice and speech work that began in the fall semester. There will be continued review of the vocal progression, the phonetic pillow work, dialect donor projects, scene work focusing on Pinter as well as the poetry of E.E. Cummings. Dropping in of text will be a focus, and will check in to see what the Shakespeare project needs may be. There is a lot to accomplish! The overall goal is to learn ways of working,
how to approach text, more individual understanding, research and individual autonomy.

Goals:

Flexibility, connection, strength, and the tools to learn accents will be some of the goals we will be working towards. More individual work will be demanded as more information is accumulated, to increase and enhance each actor’s skill level. There should be a deepening of the connection to text, and looking to increase speed, freedom, flexibility, clarity of thought and acting process in text usage. We will be working on the poetry of E.E. Cummings, and Andy and Natsuko will be focusing on Pinter later in the semester. For the sake of efficiency since there is so much to accomplish, we will combine the donor project with Standard British Received Pronunciation to support the Pinter work.

Required Text:

Joy of Phonetics Workbook- Louis Colaianni
Freeing Shakespeare’s Voice- The Actor’s Guide to Talking the Text- Kristin Linklater
Complete Works E.E. Cummings

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.
Grading policy:

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

Grading and evaluation:

Class work- 65%
Mid term-10%
Final exam- 25%

Final exam scheduled in co-ordination with other teachers
Monday, May 11th 8-10 am

Proposed Schedule:

Week 1: Jumping back in. Check in. Warming up and getting the voice and body back in tune. Phonetic pillow review and will assign the work book exercises. Will look at reading prep and language exploration for As You Like It and Michael Arabian.

Week 2: Review of elements of Sound and Movement to open up the voice and body for As You Like It. Lauren will be working on the River Stories process to deepen the experience of the Shakespeare characters.

Week 3: E.E. Cummings poetry will be assigned. We will adjust our needs as the rehearsal process unfurls. Voice connection, strengthening continues. Phonetic Pillow addition, supporting text exploration.

Week 4: Work on the Shakespeare text as well as support for and ways of working on text. Dropping in. Needs will be determined by the class and Michael Arabian. Rehearsal support in class. Donor project research.

Week 5: Phonetic Pillow work. Exploring As You Like It text. Rehearsals begin to overlap, may combine with our work and class time. TBA.
Week 6: Personal drilling of sounds, and check in on condition of voices, exploration of the scene work and details will deepen. Looking at playing in the big space of the Bing Theatre as As You Like It prepares to open. Focus on production TBA.

Week 7: As You Like It support TBA. Needs of the performance.

Week 8: Donor Project. Standard British, continued voice work focus.

Week 9: Voice work. Pinter scenes assigned. Andy and I will be possibly sharing class time as well. This will be decided as we see what the needs are. We will be using Standard British accents and British Working class accents, you will be assigned specific roles at this point and will be doing personal research.

Week 10: Lecture classes will continue as in the prior weeks. This is just part of building stamina, drilling, practice and checking in on the text projects. Tutorial work will be fitting in here and we will work out that schedule. Pinter will get most of the focus at this point, there will be Chekov work, but ratio of work is 1 to 4, just to keep it alive in the exploration.

Week 11: Tutorial sessions work. Rehearsal of Pinter scenes as well as support for Chekov scenes. Taking Mary Joan’s Chekov scene work and deepening the process. Acting, breath, silence, and listening as related to voice and text.

Week 12: Tutorial sessions and work on Pinter and Chekov if needed.

Week 13: Tutorial sessions and work on Pinter and Chekov if needed.

Week 14: Pinter rehearsal support in class and Chekov if needed.

Week 15: Polishing and rehearsal of Pinter for presentation and E.E. Cummings poetry 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 at [https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/](https://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/](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/](http://equity.usc.edu/) or to the Department of Public Safety [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us](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/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto: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](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/](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.