**USC**School of Dramatic Arts

**THTR 540B - Advanced Voice & Diction**

**Spring 2018—Tu/Fri—Time: 3-5:50pm**

**Location: PED 202**

**Instructor: Natsuko Ohama**

**Office: JEF**

**Office Hours: By appointment**

**Email: nohama@usc.edu**

**Phone: 213.740.3614**

**Course Description**

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 supporting Shakespeare scenes. There will be deepening and refining voice work as well as text. Director and Shakespeare specialist Lisa Wolpe, will be coming to do a week of work, focusing on A Midsummer Night’s Dream. We have assigned scenes and speeches and it is required you read the play over the winter break. 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 at the end of the semester.

**Learning Objectives**

There will be a deepening and drilling of the vocal exercises, which 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 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 multidimensional sharing of meaningful books, music, architectural structures, artworks that are personal to you, and Shakespeare scenes at the end of the semester. Prerequisite 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**

We expect the highest level of commitment from MFA actors. Lateness is not tolerated without prior notice. Unexcused absences are not permitted. Communication with the instructor is essential in case of emergency or illness. Violation of these requirements will result in disciplinary measures.

**Grading Policy**

A-excellent quality

B-good quality

C-fair quality

D-poor quality

F-fail

**Grading and Evaluation**

Class work- 60%

Midterm- 15%

Final exam- 25%

**Final Exam**

List Project & Shakespeare scenes TBA

Tuesday, May 8th 2-4pm

**Class Schedule**

Week 1: Check in as 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.

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. Lisa Wolpe will be coming in and we will use the exploration of the voice work to support her work on *A* *Midsummer Night’s Dream*. She and I will be working on the assigned scenes, dealing with structure of verse, and principles of dealing with text.

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. This requires focus and attention from the entire group, and will be 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. We may also do modern poetry explorations at this point. The class and I will decide what might be of interest. Consider Langston Hughes, Baldwin, Gwendolyn Brooks, Michel Tremblay, Emily Dickinson.

Week 10: Warm-up student led. Voice work. Work pertaining to Shakespeare speeches and possible other writers.

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, possible modern writers as well.

Week 13: Warm-up student led. Shakespeare scene work and voice work along with modern writers.

Week 14: Warm-up student led. Shakespeare scene work and modern writers.

Week 15: Shakespeare scenes will be worked, rehearsed and explored, and polished a bit for presentation. We will be revisiting *A Midsummer Night’s Dream* as well for culmination. We may also add the modern text and poems.

**Statements 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 <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/>.

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 Service*s* and Programs<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.

**Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home\_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

**Statement on Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, ([www.usc.edu/scampus](http://www.usc.edu/scampus) or [http://scampus.usc.edu](http://scampus.usc.edu/)) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.