

USC School of Dramatic Arts

Instructor: Kathleen Dunn-Muzingo
Theatre 340A Section 6926D Fall 2016
T/TH 9:00 to 10:50 a.m. MCC 111
Office: Jeff Bldg. 202A Email: kdunn@usc.edu
Office Hours: TH: 3 to 5 p.m. F: 10:00 to noon

Description and Overview:

Continued vocal training, and voice development culminating in production. Through dialect acquisition, the student will learn how to apply the International Phonetic Alphabet, ear training, phonetics training, vocal physical embodiment, and research in role creation.

Learning Objectives: Upon Completion of 340A, the student will have:

COURSE OBJECTIVES:

- 1) Identified and demonstrated the major components of healthy professional voice and speech production
 - a. Discovered, Demonstrated, and Communicated the various Family of Vowels
 - b. Minimized excessive nasality with new sensation of forward tonal resonance
 - c. Discovered and demonstrated the difference between sustained, tapped, voiced, and unvoiced consonants as well as the various categories of the Consonant Family
 - d. Acquired speech skills in articulation in order to enhance vocal clarity and clarity of thought.
 - e. Developed pitch, range and healthy power and resonance for the vocal demands of various situations.
 - f. Developed the various dynamics of voice; tempo, duration, high, low, full volume, quiet intimate resonance and applied these skills in performance.
- 2) Utilized Broad Transcription of the International Phonetic Alphabet (IPA) the student of dialects in order to identify accurately the consonant/vowel features of various Dialects of English:
 - a. Neutral Professional American Speech versus Classical Stage Speech
 - b. Identify and demonstrate the differences between 18th Century British and Modern British.
 - c. Begin the Study and Practice of the Various Dialects of the American South
- 3) Acquired Research Skills and Arrange Data in order to:
 - a. Compose surveys on the various dialects of the English Language
 - b. Conduct live interviews of real sources from the various areas of study
 - c. Recognize and appreciate various global customs, beliefs and social interactions among cultures of a particular area.
- 4) Acquired skill in the identification of specific dialects via Sound Lab, Transcription, Performance and Discussion.
- 5) Acquired knowledge of playwrights who are devoted to specific areas of the Southern United States, New York, and the U.K.
- 6) Developed a process in voicing the various dialects used in professional theatre, tv/film, and voice-over
- 7) Gained vocal confidence in one's unique voicing.
- 8) Ultimately, realized through exercises and explorations, the voice cannot function alone without the support of responsive breath, body energy, and sense of involvement and imagination. That the voice

functions organically and truthfully when heart, body and imagination are integrated into vocal life that is unique to the student and imperative to all modes of communication.

Prerequisite(s): Concurrent enrollment of Theatre 315A and Theatre 320A

Required Materials: Notebook and Folder

Required Textbook: Course Reader compiled by Kathleen Dunn-Muzingo

Bringing Speech to Life by Louis Colaianne and Claudia Anderson

Description of Grading Criteria and Assessment of Assignments

Total of 500 points: If you neglect to hand in paperwork, your overall grade will be reduced by 25pts for each uncompleted assignment. No lateness. Ten points will be subtracted each day paperwork is late. Assignments will NOT be accepted after three days past due date.

IPA Unit: Non-Regional Professional Speech	200 points
Attendance/Class Exercises	100 points
British Accent Unit	200 points
Totaling:	500 points

BREAK DOWN OF DIALECT UNITS:

IPA Unit: Non-Regional Professional Speech: all assignments must be complete and turned in on due date.

Drill Work: Workbook/Vowel Demo (25 pts each)	50 points
Prep Work: Sound Lab: Kit List/Transcription of Text(25 pts each)	50 points
Rehearsal: Text Explorations/Journals(25 points each)	50 points
Performance	50 points

British Unit:

Research: Surveys	50 pts.
Prep 'n Drill: Sound Lab/Transcription	50 pts.
Rehearsals	50 pts.
Performances	50 pts.
Completion of one Cultural Day	10 pts. (To be added to Spring Semester) This is a 'plus' or 'minus' for the overall total of Spring Semester Grade.

ATTENDANCE AND CLASS EXERCISES

Class exercises are planned for each class period. The exercises will vary depending on student need and progression in the process. Two points are deducted from the overall Grade for Exercise and Attendance. Tardies are also given the same two point deduction from the overall Grade for Exercise and Attendance.

Communication for absences is a must to the instructor, and do not have fellow students 'messenger' your absence. This does not happen professionally, where actors are late to the set or rehearsal; they do not call other actors to communicate to the directors. How you handle personal challenges during this process makes a difference between a 'plus' or 'minus' at the end of the semester. Think of this portion of your training reflective of how you conduct yourself in a business setting, so what you practice in attendance and communication, you perpetuate in your professional life outside the classroom. You will start with 100 points.

IPA UNIT: NON-REGIONAL PROFESSIONAL SPEECH FOR THE CLASSICS AND BEYOND:

DRILL WORK: WORKBOOK AND DEMONSTRATION OF THE VOWEL LADDER

The workbook is designed for extra practice outside of class. It is imperative that the student keeps up with the drills and practices. The workbook will be picked up at the completion of the IPA unit. Workbook can be bought at the USC bookstore: *Bringing Speech to Life by Louis Colaizzi and Claudia Anderson*

Demonstration of the Vowel Ladder: After completion of the vowel training, the student will be required to demonstrate a walk-thru of the vowel ladder while bringing emotionality thru the sound. The student will be graded on how the sound moves thru them organically as well as their knowledge of symbol to sound. After walk thru of the vowel ladder, the student will have the opportunity to demo two lines of text on the vowel ladder.

The student will be required to keep a journal for the IPA training unit, as this will serve as a reflection of speech training and the student's individual voice. Below are the required Journal Entry topics which follow a progressive training that prepare the actor for dialect acquisition.

PREP WORK: SOUND LAB/TEXT TRANSCRIPTION: This particular sound lab differs from the dialect unit. Here, the student will record a list of words at the beginning of the unit. After completing the unit, the student will re-tape the words and listen back to both recordings. This will allow the student to hear and note any changes in his /her speech. The student will hand in an assessment at the end of the unit, called THE KIT LIST LAB SHEET.

For the Text Transcription, the student will write out his/her entire text in IPA. This will serve as a written exam of the IPA symbols.

REHEARSALS: TEXT EXPLORATIONS/JOURNALS

Text Explorations are assigned twice during this unit. They are shared round robin style. The emphasis will be on non-regional professional speech and applying it to organic communication via text chosen by the student. The student will be graded on emotional life and believability first and foremost while maintaining authenticity and accuracy to the parameters of non-regional professional speech for the classics.

Below are the journals to be handed in based on the above class lectures and experiences.

BASIC JOURNAL REQUIREMENTS: Your daily life is your lab in vocal and physical awareness training. Choose a moment from your daily life; it could be fleeting but packed with awareness, and note any physical tensions (awareness) and how you released them. Try to be as descriptive in sensation: what you sense, hear, touch, feel, see inside; and describe the physical change as well as any mental change. You may also illustrate your journal entries. Of course, when you are going for an audition, rehearsing or performing, you would be involved in listening and responding in story and not be concerned with yourselves. But in order to feel things spontaneously and organically, we need to learn how we, ourselves feel sensations. My mentor used to say: The more physical sensations you learn to feel, the more you will feel.

JOURNALS OF PHYSICAL AWARENESS 1 to 3 : Write three journal entries where you utilized each of the natural pain relievers of yawning, shaking, and sighing of relief (breath awareness) to dispel stress in your daily life.

Journal #4 Entry Three: FOR BREATH AWARENESS Find a pleasurable sigh event that works for you. (Perhaps, using something you love to smell and note how it feels sensation-wise in your body)

JOURNAL#5 FOR BREATH AWARENESS: Using the standing up to the six sided box breathing exercise, write about the sensations of your own breath evolution from lying down to your side up through your spine to standing.

JOURNAL #6 OF FACIAL AWARENESS-Jaw, Tongue: Write about an experience in your daily life where you noticed tongue and/or jaw tension and what you did to release that particular tension.

Journal # 7 Exploring your Text first via image work and then via the Body Energies: Take a section of text and working with a partner, cut up your text into separate pieces and allow your partner to lead you through image work questions. Do this for 30 minutes and then allow for discussion and journaling and switch partners. This will take about an hour and 30 minutes. Report in your journal.

At another Time: set up explorations with the body energies of Buoyancy, Radiancy and Potency with your partner. The person guiding, just make sure that they are not rushing, their breath is dropped into the body energy, and they are discovering new modes of behavior, free of pattern. It should be messy. Report in your journals. This should also take 30 minutes each; totaling 60 minutes.

PEFORMANCE:

The student will demonstrate their work in an embodied performance of their text. The students will be divided into two groups. The first group will be outside and the second group will be able to be inside the room. This will be set up as a mock audition where the students will be able to have the opportunity to enter individually, introduce themselves, share their work, then leave the room. At the end of the mock audition, the actors will come in and will discuss the experience. It is not a time to compete with each other, or vote that is the most popular, but rather, how can we all have a healthy experience, to be able to understand what happens to our voice and body in an audition situation, and to make note of any needed changes either mentally, vocally or physically going forward

DIALECT TRAINING UNIT: EACH UNIT REQUIRES:

THE ACTOR'S RESEARCH: SURVEYS FOR EACH DIALECT

This is a general overview of the area your character is from. Use sources from histories, the play/playwright, articles, online websites of the town, and online newspapers of the area. Please stay away from quoting Wikipedia since this is a website that is updated from the general public.

Choose five of the nine questions from your course book reader. Footnote after each question. For quoting from play, books, articles and journals include: Publisher, Title, and Page Numbers you are referencing. For Newspaper include Title and Date. For Plays reference the Title and Page numbers, For Documentaries include Title, Writer, and Date of Documentary.

SOUND LAB AND TRANSCRIPTIONS FOR EACH DIALECT

A sound lab will be provided for you to fill out. In it, you will choose and listen to a live/real speaker of your choosing and address the various elements of his/her accented speech or dialect. As part of the Sound Lab requirement, you are to write out 100 words of the speaker's conversation and write it out using the IPA. The final portion is you will imitate the 100 words to the best of your ability and email an mp3 of your practice. You will also get the opportunity to share your sound lab imitation in class for fun and feedback.

MARKING YOUR TEXT: YOU ARE ALSO EXPECTED TO HAND IN MARKINGS OF YOUR TEXT, NOTE THE NEW VOWEL FEATURES ABOVE THE WORD, OR CROSS OUT OR UNDERLINE CONSONANTS. IT IS NOT A FULL IPA TRANSLATION; IT IS TO MAKE SURE YOU ARE CONSISTENT WITH THE KEY VOWEL AND CONSONANT FEATURES OF AN ACCENT.

REHEARSALS

Rehearsals of a text demonstrating the dialect being studied is required from each student. The material is chosen by the student. Scenes are preferred over monologues. There are no make-ups for missed rehearsals. You must be ready to rehearse on the designated dates. This may be different from some acting classes where you can rehearse when you are ready. It is important to stay on task so you can experience all the accents required.

PERFORMANCES

The student will be responsible for his/her own material for the performances throughout the semester. This is also to increase student awareness of new playwrights, and to begin the challenging journey of developing his/her own repertoire. ***A missed performance cannot be made up.*** Scenes are preferred over monologues. If you choose a monologue to demonstrate a dialect, then a scene is required in the next accent/dialect being studied.

INTERVIEWS or CULTURAL DAYS:

Each student will work with a partner in acquiring an interview on one of the dialects studied covered during the fall and spring semester. The 10 points will be added to the final grade in Spring. The choices are: Received Pronunciation, Contemporary British, American South, and New York City. If the student/s is unable to obtain an interview, then a cultural day presentation can be substituted. See course reader on how to construct a cultural day. 10 point credit will be added to next semester's final grade. This will be part of the participation grade for next semester, as some students may opt to do a cultural day presentation on NYC or the South, which we will cover in the Spring of 2017

GRADING BREAKDOWN FOR UNIVERSITY OF SOUTHERN CALIFORNIA:

94-100	A	4.0	74-76	C	2.0
90-93	A-	3.7	70-73	C-	1.7
87-89	B+	3.3	67-69	D+	1.3
84-86	B	3.0	64-66	D	1.0
80-83	B-	2.7	60-63	D-	0.7
77-79	C+	2.3	0-59	F	0

SCHOOL OF THEATRE GRADING POLICIES:

1. No late papers, exams, projects, etc. shall be accepted unless **advance** extensions have been arranged between the student and the teacher, or unless exceptional circumstances occur.
2. A grade of IN (incomplete) shall only be awarded under exceptional circumstances, according to University Policy.
3. A BFA student can only be placed on probation once. A second term of probation shall mean that the student shall be permanently dismissed from the program. This criterion shall become effective once it has been printed in the USC catalogue.
4. There shall be annual reviews of the progress of all MFA and BFA students.
5. Letter grades and marks are defined as follows:
 - A** work of **excellent quality**
 - B** work of **good** quality
 - C** work of **fair** quality for **undergraduate** credit and **minimum passing** for **graduate** credit
 - C-** **failing grade** for **graduate credit**
 - D-** work of **minimum passing** quality for **undergraduate** credit
 - F** **failure** for undergraduate credit

USC BLACKBOARD: Course information, announcement and materials will be posted on **BLACKBOARD**.

Please check periodically for announcements. This program is new to the instructor, so have patience if there are glitches. **Grades, however, will NOT be posted on Blackboard.** URL: <https://blackboard.usc.edu>

TARDIES; Lateness is disruptive. Please arrive on time. **If a performance is in progress, please wait outside until it is over.**

Classroom Etiquette and Miscellaneous:

Please arrive five minutes before start of class. This gets us into the habit of arriving on time and ready to work. Set up the room (mats down for the first portion of class) If late, please wait outside until after the warm up. The instructor will let you in.

Wear flexible dance type of clothing /pants. No shorts or flip flops.

Classroom Etiquette makes a difference between a “plus” or “minus” at the end of the term. Know that I will not remind you of these things as these should be a part of respect for others and of your own learning.

PLEASE TURN OFF ALL CELL PHONES PRIOR TO CLASS!

Final Examination Date:

December 8th from 11 a.m. to 1 p.m.

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* <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://adminopsnet.usc.edu/departments/departments-public-safety>. This is important for the safety of the 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 <http://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 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.

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 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.

Tentative Due Dates: Will depend on the progression and needs of the group, so subject to change. It is not uncommon to work alongside professional actors 1 ½ hours three times a week. So, make room in your schedule for drilling, exploring text and journaling on the weekend, at least two hours on your own, or with a partner. If working alone, break it up to an hour each. You probably will go over the hour, yeah!

*Progressive Warm up will be built upon throughout the semester. So, always be prepared to warm up at the beginning of class. We will try to leave 20 to 30 minutes at the end of class to address current show needs (voice/body/breath) starting around September 6th. However, think of the beginning of the semester as a voice-body workshop that will support your work in *Midsummer*.

August 23 rd :	Where we are at: Universal Truths of Voice: Outer Environment versus Inner Environment Natural Pain Relievers and Stress Relievers Assign: Taping of Kit List (The Before) Assign: Journals 1 thru 3 Natural Pain Relievers *refer to syllabus
August 25 th	Physical Awareness to Breath Awareness Pain Relievers to Relaxer Energizers Assign: Journal 4 (Pleasurable Sigh of Relief)* refer to syllabus
August 30 th :	So as We Breathe: as We Stand, as We Walk, as We Sit, as we Voice: The Various Postures of the Body and Effects on Voicing Assign Journal 5: Evolution of breath from lying to standing Assign Journal 6: Facial Awareness
September 1 st	Breath into Sigh of Relief into Vibration into Resonance Addressing memorization via breath and image Assign Journal 7: Breath- image work into Body Energy explorations: a Self-Self Explorations Process of Text Bring: Bringing Speech to Life Workbook to class Memorize Text for IPA Unit
September 6 th :	Resonance into Tonal Vowels of the IPA/ Sound and Movement
September 8 th :	Sound and Movement Work with the Consonants and their qualities Seated Work: Self to other: communicating via consonants Assign Wrkbook: L, R TH's , F,V,Z,S B, P, G, K, NG N, M , D,T,
September 13 th	Consonant Energy Work/Games and Drills—always bring workbook Assign: Journal 8: Consonants in Text Explorations
September 15 th	Consonant Text Explorations (Round Robin Explorations- Entire Text) Introduction to the Simple Vowel Ladder/Intrinsic Pitch Seated Work: workbook and self to other communication via vowels Assign: Workbook—The vowels we experienced in class
September 20 th	Complex Vowel Ladder: Intrinsic Pitch

	<p>Tongue Arch and Lip Rounded Vowels</p> <p>Games and Drills and Seated Work—self to other communication</p> <p>Assign: Workbook- The vowels we experienced in class</p>
September 22 nd	<p>Continued Work via the vowels</p> <p>Family of R and Diphthongs Drills and Games</p> <p>Seated Work</p> <p>Assign: Workbook and the vowels we experienced in class</p> <p>Be ready to explore your text for vowels in the next class</p>
September 27 th	<p>The vowel Ladder exploration and Warm up/Drill-Games</p> <p>Exploring the vowel ladder in your text with a partner.</p> <p>The Vowel Ladder Walk Thru- eight people onto two lines of text</p> <p>Assign: Journal 9: Exploration of vowel ladder on your text w/partner</p>
September 29 th	<p>Continued Work on Vowel Ladder and Text/Drill Games</p> <p>Finish taking eight people thru Vowel Ladder onto two lines of text</p> <p>Journals are Due next Class Period (Have 9 entries; refer to syllabus)</p>
October 4 th	<p>Diphthongs and Family of R/Begin Text Work with Vowel Ladder</p> <p>Vowel and Consonant Explorations/ Wrap up of Unit</p> <p>Journals Due (Nine Entries)</p>
October 6 th	<p>Show Needs/Wrap of Unit</p> <p>Assign: Workbook Due on 13th</p>
October 11 th	<p>Monologue Presentations (half the class) Discussion</p>
October 13 th	<p>Monologue Presentations (half the class) Discussion</p> <p>Workbook Due</p> <p>Assign: Retaping and Filling out KIT LIST Sound Lab</p>
October 18 th	<p>Re-Taping and Filling out Kit List Due</p> <p>Discussion of your findings on Kit List</p> <p>Dialect Acquisition Begins: Remembered Voices</p>
October 20 th	<p>Work on Remembered Voices Workshop</p> <p>Your Personal Dialect Workshop---your sound vs remembered voice</p>
October 25-27	<p>Sharing of Remembered Voices</p> <p>British Accented English (Received Pronunciation versus Standard)</p> <p>Group Sound Lab and Practicing of Features</p> <p>British Playwright Readings Begin</p>
November 1 st to 3 rd	<p>British Playwright Readings Continue: Choosing your own Scene</p> <p>Finding Sources to Imitate and Creating your Own Sound Lab</p> <p>Assign Sound Lab and Transcriptions</p>
November 8 th to 10 th	<p>Sound Labs and Transcriptions of Sources Due</p> <p>Sharing Sound Lab Imitations and Sight Readings of Chosen Scenes</p> <p>Assign: British markings on your text</p>
November 15 th	<p>British Markings of your text are Due</p>

In Class off Book Rehearsals of Scenes (Five per day)
Cultural Day Sharing

November 17 th	In Class off Book Rehearsals of Scenes (Five per day) Cultural Day Sharing Address Survey Papers which are due the 29 th
November 22 nd	Finish Off book Rehearsals of Scenes
November 29 th	Survey Papers Due Wrap up and prep Performances
December 1 st	British Performances Begin (six scenes)
December 8 th	British Performances (six scenes)