

USC School of Dramatic Arts

Instructor: Kathleen Dunn-Muzingo
Theatre 340A Section 6926D Fall 2017
T/TH 9:00 to 11:20 a.m. MCC 111
Office: Jeff Bldg. 202A Email: kdunn@usc.edu
Office Hours: T/TH 11-12p.m.
Alternative times by appointment
Apts are confirmed via email

Description and Overview:

“Giving voice to characters that have no other voice—that’s the great worth of what we do.” —Meryl Streep

The student actor will continue voice training in the areas of breath awareness, physical awareness, voice, speech work, and movement training which will culminate in an individualized progressive voice and body warm up. Through the language of Shakespeare, students will acquire tools in exploring text via the senses and the imagination as well as sensations of speech: from image, to sound, to word, to meaning, into phrasing, as well as speech work and embodiment tools. This process will be in support of the student actors and their work in the BFA Jr Show: **Twelfth Night**.

The student will experience intensive speech work and acquire a basic knowledge of the International Phonetic Alphabet which will then be applied to dialect acquisition.

From the International Phonetic Alphabet into dialects training, the student will eventually meet their first accent: British English; which will culminate in performance of a scene in the British Accented English.

It is my hope that after 340a/b, the actor will have a compassionate and keen understanding of the uniqueness of their voice and body, a process of voicing the language of Shakespeare, and a progressive training process in dialect acquisition.

Learning Objectives:

1. To introduce to the student the various body-voice-speech methodologies via a progressive warm up, in which the student will be able to demonstrate and utilize outside rehearsal and performance situations.
2. To provide concentrated training in the areas of voice, body, speech, and imagination work, and its application in the main stage performance of TWELFTH NIGHT.
3. To create a visceral process to text analysis which supports the Language of Shakespeare: imagination, word, meaning, figures of speech, and embodiment exercises.
4. To culminate and challenge the student’s experience and knowledge of voicing and acting Shakespeare in a mock audition (midterm). This will also help prepare the actor for future auditions of this nature.
5. To introduce a concentrated process for dialect acquisition via international alphabet training, voice and movement work, speech training, interviews and research culminating in a rehearsed and performed scene.
6. To recognize and appreciate humanity in various global customs, beliefs and social interactions via dialects training and the Language of Shakespeare. (cont. on next page)

7. To build a working knowledge of new works and new playwrights via the various areas of dialect study.

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

Required Materials: Journal and Folder, pen, pencil—colored pencils too, flexible movement clothing.

Required Textbook: Course Reader compiled by Kathleen Dunn-Muzingo

Bringing Speech to Life by Louis Colaianni and Claudia Anderson

Attire: Wear flexible dance type of clothing /pants, blacks are required unless presenting a monologue/scene. No shorts or flip flops.

DESCRIPTION OF GRADING CRITERIA AND ASSESSMENT OF ASSIGNMENTS FOR 340A

Methods used to determine grade:

Accountability: Being on time (five minutes early) for cumulative voice and movement warm up

Participation and Discussion: Participation and Discussions of Visceral Voice and Movement Work both in Unit One: The Language of Shakespeare, and Unit Two: Dialect Acquisition

Journaling: Journaling on the Voice and Movement process and its application to personal rehearsal.

Practice, Drill, and Quiz: Completion of Workbook: Bringing Speech to Life, phonetic transcription of Shakespearean Monologue. There will be an IPA Quiz at the end of Unit One: The Language of Shakespeare.

Written Work and Preparation for Dialect Role: Sight Reading, Sound Lab and Survey in preparation of Dialect Performance

Rehearsal and Performance: Application in rehearsal and performance of Twelfth Night, Shakespearean Monologue and British Scenes

GRADING Points Breakdown of UNIT ONE:

Unit One: The Language of Shakespeare totaling 100 pts

Journal Entries of in class Exercises and Applications in personal rehearsal work	15 pts.
Completion of Workbook: Bringing Speech to Life	10 pts.
Phonetic Transcription of Shakespearean Monologue	10 pts.
Rehearsal of Shakespearean Monologue	20 pts.
Performance of Shakespearean Monologue	20 pts.
IPA Quiz	15 pts
Vowel Ladder Demonstration	10 pts.

BREAKDOWN OF EACH GRADED AREA in UNIT ONE: LANGUAGE OF SHAKESPEARE

Accountability: You are a member of an ensemble. We will follow the same procedure as the acting class, 320a. Because rewards from the class are dependent on the layering of intellectual and emotional discovery resulting from the collective and active exploration of all members of the 320a BFA ensemble, no absences or tardiness are allowed. Cumulative active class participation points will be lost. Points in your movement and voice classes will be affected if you are absent from your acting class and vice versa. Your overall attitude and professionalism in class shows will also affect this grade. This grade will be added to your Dialect Unit, but represents an **overall participatory grade of 15 pts.**

Journal Entries: (15 pts). Journals will be used during the first unit of The Language of Shakespeare. Students will have time to journal and discuss after voice and movement exercises. Once a week, it is required that the student writes ONE journal entry per week addressing one of the explorations in personal rehearsal work outside the classroom. Please, do not confuse doing the voice/body explorations while in rehearsal of an actual scene or during a performance. This is PRE-rehearsal work done with the text either by yourself or another partner with the sole purpose of exploring the potentials of the text via voice and body. Journals will be picked up at the end of Unit one (The Language of Shakespeare).

Completion of Workbook: Bringing Speech to Life (10 pts). Time will be given in class to work and drill and practice. This workbook serves as a time to do just that. There may be times where pages and practice will be assigned outside of class. Please bring this book to every class. We may not 'complete' the entire book, but we will attempt and will agree what determines 'completed'. Workbooks will be turned in at the end of Unit one (The Language of Shakespeare).

Phonetic Transcription of Shakespearean Monologue (10 pts). After the international phonetic alphabet has been introduced, it is required of the student to write and sound out the Shakespearean monologue in International Phonetic Alphabet. Sounds laborious, but it offers the student time to sit with sounds within words, thus embodying pronunciation and clarity.

Demonstration of the Vowel Ladder (10 pts): upon completion of the phonetics unit, the student will have the opportunity to walk thru the vowel ladder of sound. The student will be graded on absorption of sound and how sound moves the student, rather than being a speed text.

Rehearsal and Performance (20 pts each): Rehearsals will take place the Tuesday after the closing of Twelfth Night. Each student is to complete a rehearsal of the mock audition format, and the following week the student will have a "performance" or second replay. The student will be graded on audition etiquette, setting the environment, and committing to story, with the body and voice supporting the story, as well as attitude in the rehearsal and performance process.

IPA Quiz: (15pts) A short IPA Quiz with auditory and transcription exercises completes unit ONE: The Language of Shakespeare. This will prepare us for UNIT TWO: Dialect Acquisition

GRADING Points Breakdown of UNIT TWO:

Unit Two: Dialect Acquisition totaling 100 pts British English

Overall Participation in 340a	15 pts.
Sight Reading of British Scene	15 pts.
Survey	15 pts.
Sound Lab and Transcription of Practice Source	15 pts.
Rehearsal	20 pts
Performance	20 pts.

BREAKDOWN OF EACH GRADED AREA in UNIT TWO: DIALECT ACQUISITION

Overall Participation (15pts). **Accountability:** Your overall attitude and professionalism in class regarding attendance and tardiness in your performance classes: acting, movement, and voice, as well as your professionalism in the BFA Show: Twelfth Night. This grade will be added to your Dialect Unit, but represents an **overall participatory grade of 15 pts.**

Sight Reads: (15 pts.) The student will be given an opportunity to do a reading of their material with their scene partner. This allows the student to share with the class a tidbit of information about the play and playwright and introduces us to an array of playwrights and their voices. Please share a few interesting facts about the play and playwright. This is also a good time to check in with questions you may have about accent/dialect.

The Actor's Research: Surveys (15 pts.) 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 Wikipedia being your only source.

Choose five of the nine questions from your course book reader. Footnote the documented facts after each question. For quoting from play, books, articles and journals include a bibliography: 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. Within the body of the paper you may use MLA format or footnote. Refer to academic conduct and policy regarding plagiarism at the end of this syllabus.

Sound lab and Transcriptions (15 pts) A sound lab will be provided for you as a guide on how to listen. 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 using the IPA. The Final portion of the sound lab

is share your voicing of this human. The words do not need to be memorized, but be sensitive to nuances of physicality to happen.

Rehearsals: (20 pts) Rehearsals of a text demonstrating the dialect being studied is required from each student. The material is chosen by the student. Scenes are mandatory for this portion, as listening and responding organically in the new accent is part of dialects training. 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 upcoming accents required.

Performances: (20 pts) 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.

OVERALL GRADE AND HOW TO CALCULATE

Grading Scale: The two units, Language of Shakespeare and Dialect Acquisition, are 100 pts each. The total points for the course is 200 pts. However, each unit will be given a letter grade based on the 100-pt. system that the University of Southern California follows, (SEE BELOW), the two-unit grades will be averaged and that will be the final grade for 340a, based on the grading scale below:

GRADING BREAKDOWN FOR UNIVERISTY 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

If you want to calculate the grade for individual projects: divide the number you received by the total number of points possible, and you will receive a percentage. Find your percentage points in the above grade breakdown.

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 (life threatening circumstances). Notification of a conflict must be addressed with the instructor at the beginning of the semester to receive consideration of an advance extension.
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**-Balance of Skill and Truth, utilizing the specific sensations of speech/dialect, embodied, and communicating.

B work of **good** quality-Perhaps leaning on one side of the process—Strong emotional life, but unclear in voicing, or too concerned with the technical aspects of speech and dialect work.

C work of **fair** quality for **undergraduate** credit and **minimum passing** for **graduate** credit- There is a gap in learning. One part of the work needs more attention: consistency and specificity in voicing the accent, or perhaps overall vocal health.

D work of **minimum passing** quality for **undergraduate** credit. No energy, not prepared, lack of application of knowledge in dialect/speech/voice work in classroom, rehearsal, or performance.

F **failure** for undergraduate credit-No SHOW

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.

If a performance is in progress, please wait to come into the classroom.

PLEASE TURN OFF ALL CELL PHONES PRIOR TO CLASS!

Classroom Etiquette makes a difference between a “plus” or “minus” at the end of the term

USC BLACKBOARD: Course information, announcement and materials will be posted on **BLACKBOARD. Grades, however, will NOT be posted on Blackboard. URL:**

<https://blackboard.usc.edu>

Weekly Schedule:

Week 1: August 22nd to 24th

- Physical awareness exercise: relaxer energizers into Breath Awareness into Warm up
- Maluma Takatae exercise
- Address Syllabus
- Text/speech work: re-visit elements of voice via consonants and vowels in a memorized text
- text work: image into words in Sonnet 23
- Journal: Choose one topic to address each week: Breath Awareness, Physical Awareness, Use of the Body Energizes, Discoveries in Voice or Speech, Discoveries in Image work, Discoveries in the Language of Shakespeare. Once a week until the Shakespeare unit is complete. Journals are due the 26th of October, so have ten entries.

Week 2 August 29th to 31st BRING WORKBOOKS EVERYDAY: BRINGING SPEECH TO LIFE

- Physical awareness exercises and Continue Elements of the Warm up
- Voice Development and Phonetics: Begin work with Intrinsic Pitch and Simple Vowel Ladder
- Speech Work: Begin Workbook Practice, Drill, and Drawing
- Speech work with Consonants and forward tone
- Text Work: Words into phrases Sonnet 23
- Journal

Week 3 September 5th to 7th

- Physical awareness into Warm up (keep adding onto the warm up)
- Voice Development and Phonetic Pillows: Complex Vowel Ladder
- Speech Work: Continue work book Practice–Draw, Drill Practice
- Text Work: The Stars and Organic Language of Shakespeare
- Journal Assign

Week 4 September 12th and 14th

Physical Awareness-Warm up

- **Phonetic Pillows: Finish Complex Vowel Ladder, Schwa, and R coloring**
- **Speech Work: Continue Work book and Practice (pronunciation and clarity questions)**
- **Text Work: Figures of Speech**
- **Company Work on Twelfth Night**

• **Week 5 September 19th and 21st**

- **Physical Awareness-Progressive Warm up**
- **Phonetic Pillow Work: Vowel Ladder Work**
- **Speech Work: Continue Work and Drill Work—pronunciation and clarity questions**
- **Text Work: Explore the vowel ladder—Find your monologue**
- **Company Work in Twelfth Night**
- **Journal**

Week 6 September 26th to 28th

Physical Awareness-Progressive Warm up

- **Continue work on Vowel Ladder and Consonants**
- **Workbook: pronunciation, clarity and questions**
- **Applying what we know monologue and Twelfth Night**
- **Company Work of Twelfth Night**

Week 7 October 3rd and Oct 5th

- **Physical Awareness – Progressive Warm up**
- **Workbook and Speech work and Phonetic Pillows**
- **Company Work of Twelfth Night**

Week 8 October 10th to 12th

- **Finish Phonetics**
- **Vowel Ladder (individuals walk thru)**
- **Workbook (wrap up)**
- **Assign Rehearsals of Monologues for Mock Audition (half class on Tuesday other on Thursday)**
- **Journal about the process in Shakespearean Monologue**
- **Assign Phonetic Transcription of Monologue**

Week 9 October 17th to 19th

- **Hand in Phonetic Transcription of Shakespearean Monologues**
- **Rehearsal Workshop of Shakespearean Monologues**
- **Journal Work on Shakespearean Monologue Process**

Week 10 October 24th and 26th

- **Physical Awareness and Warm up**
- **Mock Auditions on October 24th**
- **Turn in Journals on the 26th**

Week 11 October 31st and November 2nd

- **Tuesday: IPA Quiz**
- **Thursday: Remembered Voices: Start Dialect Acquisition Process**
- **Hand in journals 11/2 and workbook being Speech to Life**

Week 12 November 7th and 9th

- **Listening with our breath—**
- **Remembered Voices into Dialect Study**
- **Features of British English and Addressing Sound Labs and Surveys**

Week 13 November 14th and 16th

- **Continue Practicing with British English**
- **Share Sound Labs on Tuesday**
- **Finish Sound Labs and Begin Table Reads on Thursday**

Week 14 November 21st

- **Table Reads**

Week 15 November 28th and 30th

- **Off book Rehearsals of Scenes**

Week 16 FINAL: Presentations of British Scene Work

Thursday December 7th 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/department/department-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

Several 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.