

USC School of Dramatic Arts

THTR 540F—Advanced Voice & Diction
Spring 2018—M/W—Time: 10–11:50am
Location: PED 204

Instructors: Natsuko Ohama & Lauren Yeoman
Office: JEF 203
Office Hours: By appointment
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Course Description

This advanced course in voice will build on the work and exploration based on previous training in the Linklater approach, with the culmination of 3 years focusing on performance, and issues pertaining to the 3-Play Rep and the showcase. Along with the elements of voice-over and singing, this course will support and enhance all the voice work.

Learning Objectives

As these students prepare to go out in world we want to sharpen the tools and abilities they bring. It is important to lift off to another level of focus and preparation. This is the final year to galvanize and prepare, strengthen and free the voice. The work in this class will give a base of knowledge and clarity as well as direct and useful ways of opening the actor's instrument. Independence and individual responsibility will come to the forefront via the intention to have voice class, just as they might in a rep company, or as working actors. The special nature of each one of the students will be supported. This will take the form of individual tutorial lab work.

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 Scale

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

Grading Breakdown

Class work- 50%
Midterm (3-play Rep) - 25%
Final exam (Showcase) - 25%

Final Exam

Monday May 7th 8-10am

Potential weekly schedule - Subject to change

Week 1: Continuing with vocal connection and strength. Warm up and start the semester with check-in and preparation for the 3-Play Rep. Rehearsal takes focus. In-class focus is mainly in support of Rep. Tutorial schedule will be set and begin with Lauren.

Week 2: Practical observations, exploration of the group, checking in, and examining the knowledge of voice work are what we will do in the early stages. We will be preparing to plunge back into performance. Keeping the importance of exploration and refining at the forefront.

Week 3: Class check-in, we will see what is needed as you head into performance. Voice support is a focus, but in your third year you know how to do maintenance, and we want to take the detail of text work on to another level with continued support of the Rep.

Week 4: Consistency of connection, and practice on the advanced level. There will be an exploration of individual issues that arise, and on ways of working. Look to flexibility in the schedule as we will be rehearsing in tandem, working notes, making performance preparations, and bringing the work to a deeper level.

Week 5: Focus will be on the Rep shows. We will be working in the rehearsal space supporting the productions. Class time will be fluid.

Week 6: Support and work on the 3-Play Rep and showcase. Moving everyone to independence, and complex detailing of their work. All work will be moving towards the shows, and showings. Continued group warm-up and tutorials. The major emphasis will be on tutorial work.

Week 7: Voice work continues, deepening it in the body. Individual check-in as well as supporting each student being present in him or herself. Everything moves towards acting, and preparation to move into the professional world.

Week 8: Finishing, polishing, wrapping up the final touches on the 3 years of work: recapping the practical aspects of voice work and celebration honoring the complete galvanizing of the work. Support for showcase and individual polishing will be taking place.

Week 9: Post Mortem check-in on the Rep.

Week 10: The following classes will cover showcase issues and voice work. At present we are listing the classes as tutorials. This is subject to change according to what is needed for showcase preparations, etc. The best thing to do at this point is individual scheduling, but there will be group sessions for the company. We will feel this out as we get there. Things arise, and will arise.

Week 11: Tutorial work and company work as needed.

Week 12: Tutorial work and company check in as needed.

Week 13: Final Handoff Project and tutorials.

Week 14: There will be preparation for showcases in NY and LA and the Final Handoff Project exploration and rehearsal.

Week 15: Showcase.

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 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.

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 or <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.