

USC School of Dramatic Arts

THTR 140A - Voice I

Units: 2

Fall 2018—T/Th—Time: 12-1:50pm

Location: PED 202

Instructor: Lauren Murphy Yeoman

Office: JEF 203

Office Hours: T/Th 2-3pm, F 3-4pm

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Course Description

Through a classical series of voice exercises we will be exploring the dimension of the actor that is the voice. From breath work, vibration, jaw, tongue, soft palate, resonators and articulators to personal exploratory and imaginative work, we will be covering all the elements involved with the basic speaking voice. All students will acquire the tools of the Linklater Voice progression by the end of the first year, leading to a complete vocal system as a daily actor practice. Practical application to dramatic language will be constant, and will also support your acting class work.

Learning Objectives

- * Individual: To build and sharpen your tools and abilities for authentic dynamism of voice, and parlay it into dramatic language.
- * Ensemble: To become both the one and the all in your BFA cohort: the individual dedication of each ensemble member contributing to the progress of the whole group.
- * Overall: To bridge the voice work directly into acting work, moving from personal into character and from expression into action. The raw materials of self will be used to create transformational art. It is important to cultivate commitment, work ethic, curiosity and inquiry.

Co-Requisite (s): THTR 110 and THTR 115 and THTR 120a

Concurrent Enrollment: Students must be registered for lecture and lab

Required Readings and Materials

- “Freeing the Natural Voice” by Kristin Linklater
- Articles and excerpts, supplied by me
- Please bring a dedicated notebook to every class to record items of import

Description and Assessment of Assignments

Class assignments will include personal writing, reflection, and performance work. The midterm and final exams will be performance-based. All will be graded numerically by points, based on adherence to the requirements.

Attendance

Learning in class depends on the layering of intellectual and emotional discovery resulting from the consistent active exploration of 100% of your BFA Acting Ensemble. **No absences or tardies are allowed. Cumulative active class participation points will be lost.** Voice Class participation points will also be lost by absences and tardies in your acting and movement classes for the same reason. *Attendance is weighted at no more than 15% as per University Guidelines.*

Physical Contact

Appropriate physical contact between people is fundamental to the discipline of theatre, and to this course. Such contact may occur between students and faculty when faculty are instructing technique or between students while learning, during warm-up exercises, improvisational exercises, or text work. If this is of concern to you, you **MUST** notify me immediately.

Dress

This class will be very physical. Movement clothing is mandatory. Please also remove any jewelry that could interfere.

Grading Scale

Excellent quality: A = 100-94; A- = 93-90

Good quality: B+ = 89-86; B = 85-84; B- = 83-80

Average quality: C+ = 79-76; C = 75-74; C- = 73-70

Poor quality: D = 60's

Fail: F = 59 and below

Excellent = clear understanding of the class material is coupled with original and creative insight

Good = class material has been understood clearly

Average = class material has been generally understood, but gaps in understanding remain

Poor = identifiable gaps in the understanding of class material

Failure = gaps in the completion of work is coupled with poor understanding of class material

Grading Breakdown

Attendance and Participation	10 points
Personal Writings	10 points
Poem Exploration	25 points
Self-led Warmup 1	15 points
Self-led Warmup 2	15 points
Final Warmups and River Stories	25 points
TOTAL.....	100 points

Notes on Grading

-Guidelines and expectations for all of the above components of your grade will be discussed thoroughly in class, establishing specific parameters to follow. Please ask me for clarification if you need it at any time in the semester.

-When the grade falls between two letters, it will be rounded up for students with excellent/good attendance and class participation, and rounded down for average/poor attendance and participation.

-Attendance shall be weighted at no more than 15% as per University Guidelines.

-No late assignments, exercises, or delivery of monologues/scenes shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

Potential weekly schedule - Subject to change based on the needs and progress of the group

Week 1: Introduction to each other and to the voice work. Who are you and how does your voice express your thoughts and feelings? Create voice drawings.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 2: Physical awareness, alignment and relaxation. Share voice drawings.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 3: Begin breath awareness, explore natural breath freedom.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 4: Discovering the touch of sound.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 5: Freeing vibration and larger impulses for sound. Begin Poems (TBA).

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week
* Poem assignment

Week 6: Humming and resonance. Review material covered so far, write Warm-Up Outline, prepare for Self-Led Warmup 1. Continue Poem Work.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write outline of self-led warmup and bring to class

Week 7: Self-Led Warmup 1, from Physical Awareness through Humming. Introduction to channel openers. Begin Jaw awareness and release. Continue Poem work.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 8: Continue channel openers with Tongue stretching and loosening. Continue Poem work.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 9: Conclude channel openers with Soft Palate limbering. Continue Poem work.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 10: Introduction to the resonators. Begin lower resonators of Chest, Mouth, and Teeth.

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 11: Chest/Mouth/Teeth resonation with imagery, calling, triads, body swings

Homework: * Follow the Reading Schedule to read chapters covered in class work
* Write journal reflection on class work from the week

Week 12: Review material covered so far, add to Warm-up Outline, prepare for Self-Led Warmup 2.

Homework: * Read and practice: FNV Intermission Workout, pgs. 206-212
* Write outline for self-led warmup and bring to class

Week 13: Self-led Warmup 2, from Physical Awareness through Chest/Mouth/Teeth resonators. Begin personal voice autobiography work of River Stories.

Homework: * Write: *A Little Play Called Me*

Week 14: Continue River Stories.

Homework: Prepare for final (TBA)

Week 15: Wrap up River Stories and semester overall.

Homework: Prepare for final (TBA)

Final Exam date/time:

Tuesday, December 11
11 a.m.-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.

This signature acknowledges that you have read and understand the information and policies in this syllabus:

Print name:

Signature:

Date:

Email (if preferred email is not USC email):

Phone number: