USCSchool of
Dramatic Arts

THTR 440A - Advanced Voice
Units: 2.0
Fall 2018—M/W—9-10:50am
Location: PED 202

Instructor: Lauren Murphy Yeoman
Office: JEF 203
Office Hours: M/W—11am-1pm
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Phone: 617-872-4194

Course Description
We will review, further explore, and build on the voice progression you have made through the program up to now, to seek new levels of potential, detail, and intricacy in how you inhabit language.

Along with addressing body, breath, vibration, jaw, tongue, and soft palate, we will especially emphasize expanding breath capacity/agility and the resonating range. There will be personal and imaginative in-class work in voice and text, and support for *Bus Stop* and *Red Ryder* in whatever form that takes.

Learning Objectives
Our goal is investigating and adding tools of the voice work to create character and connection in ways that bridge from the incubation of rehearsal through to the exposure of performance, hopefully enhancing the freedom of expression to follow your primary response to stimulus. We will apply the tools to acting text that we choose together - first monologues (Round 1 material), then scenes (Round 2 material). All actors will increase their personal autonomy and individual arsenal of acting material, always along the way staying conscious of and plugged in to the ensemble while working on separate productions and solo/partnered endeavors.

Prerequisite(s): THTR 340B

Supplementary 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 reflection, in-class exercises, outside practice and rehearsals, and performance work. All will be graded numerically by points, based on adherence to the requirements.

Attendance

I expect the highest level of commitment from BFA actors. Lateness is not tolerated without prior notice. Unexcused absences are not permitted. Communication with me is essential in case of lateness, absence, emergency or illness. Violation of these requirements will result in disciplinary measures.

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: **A** (4) = 100-96; **A-** (3.7) = 95-90
Good: **B+** (3.3) = 89-86; **B** (3) = 85-84; **B-** (2.7) = 83-80
Average: **C+** (2.3) = 79-76; **C** (2) = 75-74; **C-** (1.7) = 73-70
Poor: **D** (.7-1.3) = 60's;
Fail: **F** (0) = 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 + Participation (in-class exercises, discussions, peer feedback)   15 pts
Cumulative Progress of Self-led Warmup   15 pts
Reflections on Assigned Readings (TBD)   10 pts
Character Exploration for Round 1 material (TBD)   10 pts
MIDTERM: In-class Rehearsal of Round 1 material   15 pts
Character Exploration for Round 2 material (TBD)   10 pts

In-class Rehearsal of Round 2 material   10 pts
FINAL: Sharing of Round 2 material   15 pts
                                                    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.

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

Week 1: Introduction to each other and to this phase of voice work; discuss principles of Linklater technique. Based off of this discussion, actors will choose monologue material to begin work on in Week 2.

Week 2: Bring a hard copy of monologue to class. We will be applying voice exercises to monologues.

Week 3: Begin in-class monologue sessions - each student working individually in front of the group.

Weeks 4-5: Continue monologue sessions, with the aim that each proceeding session incorporates learnings of the sessions that came before.

Week 6: Complete monologue sessions. Introduce ways of parlaying into scene work. Scenes will be chosen based on diagnoses from the monologue work and production work of *Bus Stop* or *Red Ryde*r.

Week 7: Begin in-class scene sessions and outside-class scene rehearsals. Discuss foci of intention for rehearsals.

Weeks 8-13: Continue and evolve in-class scene sessions and outside-class scene rehearsals. Examining knowledge of the voice principles - the theory must show up in the practice.

Week 14: Wrap up the semester's work, bringing scenes as far along as the rehearsal process can yield. Evaluate foci of intention for rehearsals.

Week 15:, Identify measures of success for the Sharing we will do in the final exam block to culminate. (Sharing may be closed or open, we will determine this together.)

Final Exam date/time:
Monday, December 10
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 Standardshttps://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.htmlprovides 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: