

**ADVANCED VOICE DICTION**

**#540E**

**Fall 2018**

**M 1pm-2:50pm**

**W 3pm-4:50pm**

**Location: PED 204**

**Instructor: LAUREN MURPHY YEOMAN**

**Office: JEF 203**

**Office hours: M/W 11am-1pm**

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**Course Description and Overview**

This advanced course in voice will build on the work and exploration based on previous training in the Linklater approach. We will be looking at more individual involvement, detail and specific focus, and a requirement of the understanding of the basic vocal progression of exercises. Voice work will be supporting the 3-play Rep, through tutorial work and coaching in production and rehearsal.

**Course Objectives**

As these students prepare to go out in world we want to enhance the tools, and abilities they bring. It is important to lift off on to another level of focus and preparation. This is the final year to galvanize and prepare, strengthen and free. The individual work in this class will give a base of knowledge and clarity as well as direct and useful ways of opening up the actor's instrument. This will be a very exciting Rep.

**Attendance, Tardiness, Absences**

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**

Excellent quality: A+ = 100-97; A = 96-94 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

### **Grading & Evaluation**

3 Tutorial Assignments (format TBD) - 60%

Personal Reflections on Practical Application in Performance (format TBD) - 30%

Attendance - 10%

### **Grading Breakdown**

Tutorial 1	20 points
Tutorial 2 (MIDTERM)	20 points
Tutorial 3	20 points
Personal Reflection (FINAL)	30 points
<b>TOTAL: 100 points</b>	

### **Assignments**

#### **Tutorials 1, 2, and 3:**

Specific assignments to prepare for each tutorial will be discussed in advance with the 3-Play Rep directors. In each tutorial, the actor must demonstrate preparation and caliber of work that fulfills the director's requirements and advances the production's progress.

#### **Personal Reflections on Practical Application in Performance:**

Concluding the "Work-Light" rehearsals of the plays, each student will assess their incorporation of the work done in tutorials to the "Work-Light" performance, and identify the goals they will pursue in the month-long 3-Play Rep performance run in Spring of 2018.

#### **Attendance:**

Attendance of each pre-scheduled tutorial is imperative, especially as the rehearsal schedule is immovable and a missed session will not be able to be rescheduled or made up unless approved arrangements are made and extension is given in advance for extenuating circumstances.

### **Proposed schedule - Subject to change**

Weeks 1-3: Group warm-up and exploration of the group. Review of work, personalization of communication. Practical observations, examining the knowledge of voice work in tandem with the early stages of rehearsal. Individual tutorials will be scheduled.

Weeks 4-6: Individual tutorials, continuing individual check-in as well as supporting the individual to be present in themselves. Performance coaching of shows.

Weeks 7-9: Individual tutorials, show support.

Weeks 10-12: Individual tutorials, show support.

Weeks 13-15: Individual tutorials, show support.

## **Final exam**

Wednesday, December 12  
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://capsnet.usc.edu/department/departement-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](mailto: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/center-programs/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/center-programs/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.