**USC**School of Dramatic Arts

**THTR 540D—Advanced Voice & Diction**

**Spring 2019—M/W: 1:00-2:50pm PED 202**

**F: 10:00-11:50am MCC 106**

**Instructors: Natsuko Ohama & Lauren Yeoman**

**Office Hours: By appointment**

**Office: JEF 203**

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**Course Description**

We will be continuing the voice and speech work that began in the fall semester. There will be continued review of the vocal progression, the phonetic pillow work, dialect donor projects, and the creating of the English project. Dropping in of text, work on structure, connection to language, and finding out what the projects need. There is a lot to accomplish! The overall goal is to learn ways of working, how to approach text, more individual understanding, research and individual autonomy.

**Learning Objectives**

Flexibility, connection, strength, and the tools to learn accents will be some of the goals we will be working towards. More individual work will be demanded as more information is accumulated, to increase and enhance each actor’s skill level. There should be a deepening of the connection to text, and looking to increase speed, freedom, flexibility, clarity of thought and acting process in text usage. Focus will be class work supporting and exploring the English project,through the semester. There will be extensive dialect work. This is a very forward-thinking group and there are myriad possibilities for these creative projects. The relationship to each other and enhancing co-operation is paramount to this ensemble.

**Required Reading**

*Joy of Phonetics Workbook*- Louis Colaianni

*Freeing Shakespeare’s Voice: The Actor’s Guide to Talking the Text*- Kristin Linklater

Select plays of Orton, Shaw, Wilde, Coward, Stoppard, Behn, Lalonde (TBD)

**Suggested Reading**

*English with an Accent: Language, Ideology, and Discrimination in America*- Rosina Lippi Greene

**Description and Assessment of Assignments**

Class assignments will include personal writing as well as research, phonetic transcription and performance work. The midterm and final exams will be performance-based. All will be letter graded based on adherence to the requirements. The English project is a collaboration and exploration by the class to explore personal and political dimensions of language, heritage, and art. Together we will create a performance based on these explorations.

**Grading Breakdown**

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| --- | --- | --- |
| **Assignment** | **Points** | **% of Grade** |
| **Individual Work on Donor Accent** | **25** | **25%** |
| **IPA Transcriptions** | **25** | **25%** |
| **Group Work on English Project** | **25** | **25%** |
| **Participation** | **15** | **15%** |
| **Culmination (Final)** | **10** | **10%** |
| **TOTAL** | **100** | **100%** |

**Grading Scale**

Course final grades will be determined using the following scale:

A 95-100

A- 90-94

B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 63-66

D- 60-62

F 59 and below

**Additional Policies**

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.

**Final Exam**

Wednesday May 1st 2-4pm

**Course Schedule: A Weekly Breakdown (subject to change depending on the ensemble)**

Week 1: Jumping back in. Check in. Warming up and getting the voice and body back in tune. Phonetic pillow review and will assign the workbook exercises. Will look at reading prep and language exploration for the English Project. Assigned projects and exploration with be discussed in class.

Week 2: Review of elements of Sound and Movement to open the voice and body for English Project and Two Gents. Lauren will be working and focusing on that as well preparing to deal with the larger space of the Bing Theatre and the complexities of language.

Week 3: We will adjust our needs as the rehearsal process unfurls. Voice connection, strengthening continues. Phonetic Pillow addition, supporting text exploration. During these weeks Natsuko will be on recruiting tour, so there will be assigned work and research you will be required to do. Movement pieces and reading material.

Week 4: Work on English Projectas well as support for and ways of working ontext. Needs will be determined by the class and Natsuko as director. Rehearsal support in class for Two Gents as well. Creation and ground work for the specific sections of the English project.

Week 5: Phonetic Pillow work. English Project. This will be very demanding in terms of style acting and skills. TBA as we work support for Two Gents.

Week 6: Personal drilling of sounds and checking in on condition of voices, exploration of the scene work and details will deepen. Looking at playing in the big space of the Bing Theatre as Two Gents prepares to open. Focus on production TBA.

Weeks 7-8: Two Gentssupport TBA. Needs of the performance.

Week 9: Moving out of the Shakespeare, into assembling the English Project. This will be decided as we see what the needs are. You will have been assigned specific roles at this point and will be doing personal research.

Week 10: Classes will continue as in the prior weeks. This is just part of building stamina, drilling, practice and checking in on the text projects. Tutorial work will be fitting in here and we will work out that schedule. English Project focus exploration.

Weeks 11-14: Tutorial sessions. Really focusing on the formation of the English Project. Deepening the process for each individual. Acting, breath, silence, and listening as related to voice and text.

Week 15: Polishing and rehearsal of the English Project for presentation.

**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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](https://policy.usc.edu/scampus-part-b/). 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.

**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 for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

**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. See the university’s site on Campus Safety and Emergency Preparedness.

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**Support Systems:**

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](https://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org/)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](https://engemannshc.usc.edu/rsvp/)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu/)

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu/)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](https://studentaffairs.usc.edu/bias-assessment-response-support/)

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu/)

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](https://studentaffairs.usc.edu/ssa/)

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](https://diversity.usc.edu/)

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu/)