

Course Description

Training is a process of self-development where the artist-athlete appreciates and applies its value towards self-improvement both in craft and in daily life-(instructor philosophy).

During the first portion of each class, the student actor will continue voice training in physical awareness, breath awareness, and voice development in the areas of pitch, range, strength, and clarity. The awareness exercises will culminate in a progressive voice and body warm up for the student to apply in outside performance. During the vocal exploration portion of class, the student will continue to work with heightened text in order to utilize the tools of vocal explorations with consonant, vowels and tone in discovering new meaning and behavior within a piece of text. This warm-up and text process will be in support of the student actors and their work in the BFA Jr Show, **The Barbarians**. Journaling during this process is highly recommended. This unit concludes with a reflection paper on the application of class work , rehearsal process, and performance work in **Barbarians**.

The second portion of each class, the student will be immersed in voice and movement exercises and detailed speech work in learning the International Phonetic Alphabet. This knowledge of the IPA (international phonetic alphabet) will then be applied to dialect acquisition.

After the International Phonetic Alphabet Unit, the student will acquire a process of dialects training. Through research, sound lab, physical and vocal exercises, the student will embody their first accent, British English. This unit will culminate in a performance of a scene in the British Accented English.

The student actor will need to be flexible during the British Unit, as we will be stopping as needed to address the show needs of the Junior BFA Class, **Barbarians**.

Learning Objectives

It is my hope that after 340a, the actor will be able to:

- Identify and demonstrate the three major components of healthy voicing and speech work and apply these elements to daily life and text explorations.
- Construct a detailed progressive warmup that encompasses physical awareness, breath awareness, voice into speech work.
- Utilize the tool of voice exploration to unearth new meaning and behavior in heightened text.
- Discover, demonstrate and express the dynamics, music, and shaping of the Vowels in communication and text explorations
- Utilize various rhythms of the Consonant Family in developing clarity and follow through in communication and text explorations.
- Develop vocal support, pitch, range and healthy power for various vocal demands situations
- Assess and develop specific components of one's voice and speech
- Demonstrate a working knowledge of the International Phonetic Alphabet and utilize this skill in identifying sounds of Accented English: Received Pronunciation versus Home Counties (London surrounding area).

- Construct and organize socio-linguistic research in role creation.
- Demonstrate the various areas of dialect acquisition via listening, writing and performing
- Construct an actor training process involving research, voice/body work, dialect training, and imagination work
- Identify the various playwrights of the British Theatre

Course Notes

Please use Blackboard's content in downloading audio, hand-outs, syllabus information, and PowerPoint links. There will be a tentative schedule but is reflective upon group learning in class and rehearsal/performance work in Barbarians. To keep us on track, I will post following week's assignments on Blackboard's Announcements. Please notify the instructor by Friday if the posting is not listed.

Required Readings and Supplementary Materials

Please purchase the Course Reader: Dialects Handbook 340/408a-Dunn Muzingo and bring to every class. Handouts will be provided via Blackboard under Content.

Explanation of the Final Grade:

There will be three major units totaling 100% points each. 1. A warm up into performance grade for BARBARIANS. 2. International Phonetic Alphabet Unit. 3. British Unit. The three units will be averaged together for a final grade.

Overview of Grading Breakdown on Three Units:

UNIT	Points	
Warmup/Voicework Barbarians	50pts 50pts	<p><i>A: Exceptional understanding and embodiment of all criteria Timely and detailed submissions of research, sound lab and paperwork. Fulfilled all aspects of class work and showed creativity and specificity in rehearsal work. Truthful, creative, and specific in performance. Engaged in feedback and class work.</i></p> <p><i>B: Good understanding of IPA and features of the dialect. Fulfilled research and participation requirements. Completed the paperwork and rehearsal process. Engaged in feedback and classwork. Perhaps, the work remains technical or careful. One late assignment may result in lowering the overall unit to grade of B</i></p> <p><i>C: Basic understanding of the IPA or features of the dialect. Failure to submit paperwork will result in a C for the Unit. Missed rehearsals, gaps in the dialect features during performance, lack of support, not showing for scene partner or lack focus and preparation will also result in a C or lower.</i></p>
IPA UNIT	100 pts	
British UNIT	100 pts.	
Total	300 pts.	
<p>Course final grades will be determined using the following scale</p> <p>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</p>		

Unit One Assessment and Grading: Vocal Training and BFA Show:

This unit is ongoing from the first day to the final day. Be patient as we incorporate the needs of the show into the class schedule, as needed.

Warm up	50% points
Barbarians	50% points
Totaling	100 pts.

Description of Graded Areas and Assessment for unit one:

Participation in Warmup Exercises and Voice Explorations: (50%) You will be graded on 1. daily attendance to class warmups. Failure to attend or lateness will result in a two-point deduction. 2. Active participation in getting the room in order, class exercises and class discussion. 3. Progressive knowledge of a voice warm up. 4. Commitment to the warmup 5. Supportive of the ensemble and individual progress.

Barbarians: (50%) Applying what you have learned thus far in your training to your Junior show, **Barbarians**. 1. Willingness to explore and grow. 2. Application of classwork to rehearsal and performance. 3. Presented yourself in a professional manner at rehearsals, being on time for rehearsals fittings and performances, being courteous and helpful with crew, and supportive of production and director. 4.& 5. Completed a two to three-page assessment of what you learned regarding your work as an actor in the areas of classroom work, rehearsal, and personal discoveries regarding imagination, voice and bod work. Conclude on how you want to progress in the above areas.

Unit Two: International Phonetic Alphabet Unit Grading Breakdown

Preparation and Awareness Training:	50pts.
Journals (Body, Consonant and Vowel Explorations)	30% (or 10 pts per journal)
Transcription of Text into IPA and Kit List Assessment	20% (or 10 pts each)
Rehearsal/Performance:	50 pts.
Rehearsal	25 %
Performance:	25 %.
	Totaling 100pts.

Description of Graded Areas and Assessment for IPA Unit:

Journals: (10 pts. each, totaling 30 %) Three journal entries on the following: explorations on the use of the body energies, consonants and vowels and the application of these sensations in text explorations and in daily life. This is foundational awareness training for actor training, voice over work, or singing. The journals will be assigned the first four weeks of the semester. Please submit either hand-written, legible journals or emailed word document entries.

Kit List Assessment (10 pts or 10 %) During the first week of class, you will record yourself saying the word list created by phonetician John C. Wells, called THE KIT LIST. You can find the Kit List on Blackboard under Content. Keep this recording on file. After the IPA Unit, you will record the list again. Next, listen back and compare the “before” and “after”. After comparing, please write a brief description on what you are hearing and make notes on the KIT LIST document. Describe any new changes, and if there are no changes within the word; then write N/C for no change.

Transcription of your Text in International Phonetic Alphabet (10 points or 10 %) Upon completion of the IPA unit, the student will transcribe the first 100 words of their performance text into the international phonetic alphabet. Hand-written transcriptions are preferred; however, you may email your document.

Rehearsal and Performance of Text (totaling 50pts or 25% each) The student will have the opportunity to rehearse and present a piece of text in verse that demonstrates the five areas: 1. a voice that is clear in thought, 2. Resonates with a sense of forwardness (not swallowed or mumbling), 3. demonstrates vocal dynamics, 4. Embodied, and 5. communicating. This will conclude our IPA into speech.

During the rehearsal process, the student will be graded on 1. Vocal creativity-taking risks in vocal explorations 2. Vocal specificity 3. Ability to take notes 4. Connected to physicality 5. Desire to communicate.

Unit Three: British Unit and Grading Breakdown:

The Dialect Acquisition Process Begins! You will be using the same tools for future units on the American South and Final Dialect Projects. Preparation and process are as important as performance.

Preparation (preparation plus interference=performance)

Written Sound Lab and Transcription of 100 words of Source	20%
Sound Lab Share of your source	10%
Written Survey	20%
In-Class Table Read, Participation in Exercises	10%
In-Class Rehearsal	20%
Performance of British Scenes	20%

Description and Assessment of the Preparation Section British:

Sound Lab and Source Transcription: 20 %.

Please refer to your course reader's section: Written Requirements in composing your Sound Lab Paper. Along with the sound lab paper, you are expected to transcribe the first 100 words of your source. This paperwork will be submitted for each unit.

*source= is the person or interview you are practicing with.

Sound Lab Share: 10 %. On the day that the written sound lab is due, and as part of the warmup, the student will be given the opportunity to voice their practice source. The areas of focus for this exercise 1. Commitment to specific vowel features, 2. Use of consonant features, 3. intonation and phrasing, 4. How the new accent affects you physically, and 5. Communicating self to other. A brief discussion of the work will follow the exercise.

Survey 20 %Survey Papers are due for each dialect unit. Please follow the MLA format in composing your paper. Refer to your course reader in the Written Assignment Section for more details in composing the survey paper. Survey papers are due on the first rehearsal day. The survey paper will be graded on the following areas: (five points each). 1. Use of at least three references, 2. how research correlates with and supports the voice and physical life of the character, 3. addresses five questions that are important to the story, 4. makes conclusions that are supported and reflected in the world of the play and playwright, 5. followed the guidelines of submission: MLA format, via email, word document.

In Class Table Read, and Class Participation in Exercises: 10%

The student is required to complete class rehearsals and table reads of their material. The requirements of the tablereads:1. Knowledge of the background of the play and playwright 2. Making specific choices in your actions and relationship 3. Know the material well enough to listen and engage your partner (be able to live off the page. 4. Made specific choices with the accent 5. Be open to new discoveries and discussion.

For class exercises, the student is required to participate to the best of their ability. These explorations will be designed for student need. This class is about self- improvement and growth, not perfection.

Description and Assessment-Rehearsal and Performance British Section:

Rehearsal and Performances: (totaling 40% or 20% each)

The student is responsible for performing a scene demonstrating the sounds, intonation and behavior of the dialect in a believable and truthful manner according to the nature and style of the scene. In-class rehearsals are mandatory to receive the full grade on the performance. Missed class rehearsals can lower the performance grade by 20 %. During rehearsals, students are expected to honor feedback and respond to notes and support each other's work.

Additional Policies

Additional Grading Notes: If the GPA falls between two grades, the final grade will be weighted toward the positive end, if the student has demonstrated excellent/good attendance & class participation, and toward the negative end of the scale if the student has average/poor attendance & participation. It is not uncommon in the professional world, when two applicants/actors of equal ability are up for the same position, the applicant who shows professional attitude, work ethic, and engagement will increase their chances of being hired.

Participation is further defined as:

1. To every class, please bring course reader and copies of scenes and monologues.
2. No use of electronic devices, however journals are welcomed in class for notes and exercises
3. Wear appropriate warm up attire: no flip flops or shorts. Dark movement clothing.
4. Openness to new methods of working and engaged learning.
5. Support of every member's work
6. Willingness to experiment and apply constructive feedback
7. Work together in setting up the room and striking the room
8. Assignments are on time; text is memorized, and you are available to work with your partner outside of class.
9. Appropriate rehearsal attire and props are welcomed and expected during rehearsal and performance. Please be dressed and ready before 9 a.m.

Assignment Submission Policy: All written assignments are to be emailed on the due date. There will be a two-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date. Depending on the nature of the written assignment, it is acceptable to turn in handwritten journals and transcriptions. Sound labs and surveys, please submit via email, word document format.

Attendance: No credit for missed classes unless personal emergency of hospitalization or severe illness. Under these circumstances, please notify the instructor immediately via email. Please adhere and review the SDA policy regarding missed rehearsal and performances. Advanced notice of any absence or late arrival must be communicated to the instructor. Failure to do so constitutes lack of participation and 2 points will be deducted from classroom exercise portion.

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Course Schedule: A Weekly Breakdown: This is a training schedule-subject to vary

IMPORTANT: In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.**

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 9/27-29	Physical and Vocal Concepts of Actor Training. Body NRG Explorations.	Read: Body Portion of Handbook	Purchase Dialect Handbook Read: Syllabus and Complete Information Sheet Text Work: Choose Heightened Text Record: The KIT List “The Before”
Week 2 9/3-9/5	Sound and Movement into Symbols	Read: Tonal Vowels Section Text Work: Body Explorations with Text Journal: Applications of Body NRGs in daily life and text exploration	Due 9/10 Text Work: Heightened Text Double-Spaced and one copy given to instructor (two copies for you) Body NRG Journal
Week 3 9/10-9/12	Sound and Movement into Rhythm of the Consonants	Read: Consonant Portion of Handbook Text Work: Explore Consonant NRG in Text Journal: Consonant applications and discoveries in daily life and text exploration	Due 9/17 Journal: Consonant Journal Due Text Work: Consonant Version of your Text
Week 4 9/17-9/19	Shared Consonant version of your text 9/19: Music of the Vowels (Introduction)	Read: Vowel Section Homework: Practice Intrinsic Vowel Ladder	
Week 5 9/24-9/26	More work with the Vowel Universe and Vowel Ladder	Practice: Intrinsic Vowel Ladder and Vowel Universe Text Work: Exploration of the Vowels in your text Journal: Applications and discoveries of the vowels in daily life and text exploration	Due 10/1 Journal: Vowel Journal Text Work: Sharing of a vowel version of your text Due 10/3 Text Work: Final performance
Week 6 10/1-10/3	Sharing of a Vowel Version of your Text 10/3 Final Performance of your text	Homework: Re-record KIT LIST and compare the Before and After. Complete the KIT LIST SHEET. Homework: IPA transcription of your text (100 words)	Due 10/8 Written and Voice: KIT LIST SHEET and IPA transcription of Text Due
Week 7 10/8-10/9	British Introduction	Homework: Find a practice source and complete a sound lab. Be ready to share a version of your practice source on 10/15 Text: Choose British Scene	Due 10/15: Written: Sound Lab Paperwork Practice: Sound Lab Share Table Reads Begin

Week 8 10/15	Sound Lab Paperwork Sound Lab Share Table Reads Begin British Practice	Text: Rehearse! Homework: Keep practicing every day!!!	
Week 9 10/22- 10/24	British Table Reads *seated work with Barbarians TBD British Practice	Homework: British Survey paper Rehearsal: British Scenes and Practice/Drill	10/29 Survey Papers Due 10/29 OFF Book Rehearsals
Week 10 10/29- 10/31	OFF BOOK British Rehearsals with notes	Rehearsal: British Scene and practice with the accent	
Week 11 11/5- 11/7	TBD: British Run Thru with Notes	TBD Seated Read thru of Barbarians	Switching Gears! Anticipate that we may need to stop and work thru the show
Week 12 11/12 - 11-14	TBD: Read thru of Barbarians	TBD Show needs	
Week 13 11/19- 11/21	TBD show needs	Written: Barbarians Reflection and Paper	11/26: Barbarians Paper: Reflection
Week 14 11/26	11/26; Barbarians Paper/ Discussion British Pick up		Rehearsal: British Final
Week 15 12/3- 12/5	Work Thru British Final	Work Thru British Final	BRITISH FINAL: Rehearsal
FINAL 12/12 11 a.m.	British Final Performance for Invited Faculty		

After reading the syllabus, please sign the information sheet which states you understand what is expected of you during this training process.

I look forward to working with you!

Kathleen Dunn-Muzingo

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. 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 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.

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

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

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

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

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

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

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. 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

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

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

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

Two quotes on training and performance. I invite you to share your favorites on the board during the semester. Here are a few:

“Pure technique is poor technique” Arthur Lessac-Voice Master and author of THE USE AND TRAINING OF THE HUMAN VOICE

“Technique is never merely mental. It must become instinctive, immediate, total. The warrior who has to think about what he is doing in combat will soon be dead”-Zen and the Art of Making a Living by Lawrence G. Boldt.