

Theatre 445a Developing your Speaking Voice

Fall 2019 TH: 6:00 to 8:50 p.m.

Section: 63060R 001

Location: MCC 107

Instructor: Kathleen Dunn-Muzingo

Office: Jeff Bldg. 200a

Office Hours: TH: 11:30 to 12:30 and 4 to 5 p.m.

Appointments must be confirmed in advance.

Contact Info: kdunn@usc.edu. Although response time maybe shorter, please allow for the full 48 hours

Course Description and Overview

THR 445a: Designed to expand the uniqueness of one's own voice in the areas of clarity, pitch, power, range and warmth and its application to speaking clearly, expressively and professionally. This class is about personal growth in voicing who you are, developing your power and clarity, and increasing your vocal expressiveness (vocal dynamics). Actors and non-actors are welcome. The beginning of each class, we will be actively involved in physical and vocal awareness exercises to release tension and free the voice. The warmup will serve as part review and part introduction to the energies of the voice and body. This portion is progressional, (building on itself) until we have a complete body-breath-voicing into speech warm up. It is very important to be present at the top of the class.

During the second portion of the class, we will be focusing on one of the vocal energies: Consonants, Tone, and Music of the Vowels. We will be exploring, developing and applying those sensations to exercises, dynamic wordplay and self to other communication.

After being introduced to one of the three vocal energies, the student will have an opportunity to further develop and apply these skills to a piece of memorized text and to passionate storytelling. Eventually, the student will construct a final project/performance utilizing these energies in a project of their choosing, such as application to their profession.

Learning Objectives: upon completion the student will be able to:

1. Identify physical tensions through inner physical awareness of the natural relaxer energizers to free-up breath, body and voice.
2. Expand Body expressiveness though utilizing the sensations of the Body Energies.
3. Create a voice and speech warm up for personal needs.
4. Demonstrate the various sensations and rhythms of Consonant Energy and as a result, bring clarity, focus and follow-through in speaking and communication.
5. Demonstrate and express through the musical dynamics and shaping of the vowels in speaking and communication.
6. Assess the specific components of one's voice for continued improvement
7. Develop vocal specificity and skill in order to have creative confidence in text work, speaking, and communicating in various situations in daily life.

Methods used in achieving Learning Objective:

- Class Warm up and Discussion to explore and define the specific physical sensations of the body and voice
- Class Explorations and Exercises to cultivate the body/voice sensations
- Extemporaneous speaking to demonstrate voice and body concepts
- Assessment of personal growth and understanding through journaling and reflective analysis
- Assessment of the vocal and body concepts through rehearsal performance
- -Scoring vocal opportunities in text to develop vocal specificity
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Prerequisite(s): none

Co-Requisite (s): none

Concurrent Enrollment: n/a

Recommended Preparation: This is not a course on English Grammar; however it may help if you have passed and adhered to the University's policy or fulfilled the equivalent:

<http://www.usc.edu/admission/undergraduate/firstyear/prospective/international.html>

RECOMMENDED Readings and Supplementary Materials:

The Use and Training of the Human Voice by Arthur Lessac 3rd Edition.

(The book is on reserve at the Levey library, available for rent via internet, or you may share the cost of the book with a fellow classmate.)

Description and Grade Breakdown of Units:

Each Vocal Unit is 100 pts	
Participation, exercises, and warm up	15 points
Text Identification of the applied vocal energy	10 points
Rehearsal	25 points
Performance	25 points
Extemporaneous Speaking Assignment	25 points
The final project will include a vocal quiz which replaces the above Text identification and extemporaneous speaking assignments (weighted at 35pts).	
Three Units Totaling 300 points	
Journal Unit	
Journal Entries Submission 1	50 points
Journal Entries Submission 2	50 points

Description of Graded Areas

Vocal Unit Projects: Three Projects Totaling 100 points each

There will be a total of three vocal projects during the semester. The student is free to decide on the type of material they wish to present. The main criterion is that it be 'heightened' poetry, verse, sonnet, Classic or Shakespeare and that it is something the student feels passionate about. Short Shakespeare selections, famous speeches or poetry will be provided in case the student has difficulty in choosing their material. This text will be used throughout the entire semester, so love what it says to you. Remaining with the same text frees the student from having to 'memorize' for each unit, and therefore, makes it easier to focus on the different sensations of body and voice. Working with heightened text challenges our clarity and our voicing.

Participation in Exercises and Voice Warm Up (15%): It is important that you arrive five minutes early to put the room in order and be ready to warm up. Warmups serve many functions: to review what has been covered, to address vocal needs and questions, and to check in on the progress and understanding of the student.

Text Identification on Material (10%): For two of the vocal units, there will identification and marking of vowel and consonant features being studied. The student will double space their copy of the text and score for the vocal energies being explored. This scoring (marking) will demonstrate skill in identifying vocal opportunities. Which are just that!-opportunities and not something you must execute or feel obligated to do while performing, but they serve as vocal choices.

Rehearsals: (25%) Prior to each Vocal Project Presentation, students will have the opportunity to rehearse. In- class rehearsals cannot be made up unless advance notices have been arranged. Rehearsals are an important part of prep and practice for the voice student. The student will be graded on 1. Being memorized 2. Being specific to the vocal energy assigned 3. Application of the Body energies. 4. Taking creative risks with the vocal energy 5. Allowing for new discoveries and openness to receiving feedback.

Performance (25%) For each Vocal Unit, the student will share his/her voicing of the chosen text. Utilizing the vocal energies learned, the student will be graded on 1. Being memorized 2. Specificity with the vocal energy 3. Use of the Body Energies 4/5. Breathing and Communicating according to the circumstances.

Application to Extemporaneous Speaking: (25%) After **first two vocal units**, the student will participate in a vocal project that is extemporaneous speaking (not completely scripted). The purpose of this exercise is to apply the physical sensations of healthy voicing to real life tasks.

For Unit Three, Final Projects, there will not be an Extemporaneous Speaking Assignment. Instead, the student will demonstrate their understanding of the vocal and body energies on a vocal quiz. See below for an explanation.

Vocal Quiz (35%) Markings and extemporaneous speaking assignments are not mandatory for final projects, due to the various types of final projects. So, there will be a vocal quiz which replaces the text identification and extemporaneous speaking portion of the final project unit. This quiz will be an opportunity to review all elements of voice training. The student will select three to four lines of text and demonstrate three versions of the text: consonant energy leading, vowel leading, and tonal energy leading. The student will conclude with a trinity version. The student will be graded on 1. Vocal specificity in each of the versions. 2. Connected to a body energy 3. Communicating in all the versions 4. Ability to change and adjust in the moment. 5. Ability to take and receive constructive feedback.

Journals: Journal entries are discoveries and applications of breath awareness, physical awareness and the vocal and body energies. The student must write observations in daily life awareness as well as in practice.

Submission Requirements for the Journals: The student may type up the entries in a Word Doc, 10 to 12 fonts - Times New Roman. The student may also submit handwritten entries if they are in a binder/notebook with no loose pages. Drawing what you are sensing inside and how your voice feels is also a way of recording your entry. Journals will be picked up twice during the semester. 50 pts per submission. Journals are due at the end of the day on the due date.

OVERALL GRADE AND HOW TO CALCULATE

Grading Scale: Each unit will be given a letter grade based on the 100-pt. system that the University of Southern California follows, (SEE BELOW), the four-unit grades will be totaled and then averaged and that will be the final grade. If you are wondering on how to calculate a rehearsal or performance worth 25 pts, divide your score by 25 and you will get a percentage that correlates with the grading scale below

Final Grades will be determined using the following scale

Excellent	A 95-100	A- 90-94
Good	B+ 87-89	B 83-86 B- 80-82
Average	C+ 77-79	C 73-76 C- 70-72
Below Average	D+ 7-69 D 63-66	D- 60-62
Failing	F 59 and below	

- A: indicates work of engaged quality, clear and articulate utilized the vocal opportunities to bring out truth and heart, connected to body, free of carefulness.
- B: indicates work of good technical proficiency. Perhaps a bit too careful, take your time, or allow for more energy.
- C: Average quality, still unclear in areas of speech and unclear vocal and body choices.
- D Below Average-not prepared
- F: No show

ADDITIONAL POLICIES

Grading Policy: 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 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 the 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.

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 markings.

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.

Assignment Submission Policy: All written assignments are to be emailed and due on the due date. There is a two-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date.

Grading Timeline

Grading of papers will be within the same week of submission.

Additional Policies

No credit for missed classes and no makeups for missed rehearsals or performances unless personal emergency of hospitalization or severe illness. Under these circumstances, please notify the instructor immediately. Please adhere to the SDA policy regarding missed rehearsals and performances.

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. Readings are from The Use and Training of the Human Voice 3rd Edition by Arthur Lessac.

Tentative Schedule:

Dates	Class Work	Homework/Preparation	Due
Week 1 8/29	Vocal and Body Concepts The energies of the body and voice	Purchase Course Reader Read: Seeding the Soil pgs. 1-20 Text: Choose a heightened piece of text Journals: start keeping a journal	9/5 double space copy of your text due to instructor
Week 2 9/5	Relaxer Energizers into Body Energies and Consonant Energy	Practice: work up a poem, memorized Read Chapter 3 to 4 pgs. 20-30	9/12 Poetry Sharing
Week 3 9/12	Poetry Sharing Exploring the Consonants Scoring the consonants	Text: Work up a consonant version of your text Marking: Score text for consonants Read: exploring via consonant NRG	9/19 Share a consonant version of your text 9/19 consonant markings due on text
Week 4 9/19	Sharing a consonant version of your text Hand in Consonant Markings	Text: Continue Consonant version of your text Extemporaneous speaking assignment: Expert	9/26 Graded Consonant Exploration of your text 9/27 Ext. speaking: 'Expert'
Week 5 9/26	Graded Consonant Explorations Ext. speaking 'Expert'		10/3 Journals Due (6 entries)
Week 6 10/3	Journals Due Introducing the Music of the Vowels	Read: Music of the vowels Pgs. 160-168 Partner: Memorize the Vowel Ladder and Vowel Universe	
Week 7 10/10 Recess next week!	Continual work with Vowels Introduce Story Selections	Partner Practice: work up a short story selection	10/24 Story Selections
Week 8 10/24	Share Story Selections Exploring and Scoring for the Vowels in text	Text: Explore a vowel version of your text Marking: Score text for vowels	10/24 Exploration of a Vowel Version of text Markings Due

Week 9 10/31	Vowel Explorations of your Text Markings Due	Text: refine your vowel version of your text Extemporaneous: Passionate Storytelling	11/7 Graded Exploration of vowels leading 11/7 Passionate story telling
Week 10 11/7	Graded Vowel Explorations of Text & Passionate Story Telling	Homework: Decide on a final project Journals: Due 6 entries	11/14 Journals Due (6 entries)
Week 11 11/21 * Thanksgiving next week!	-Working with Final Projects -Journals Due -Assign Warm up -Practice applying the vocal and body energies to short selections	Homework: Practice Warm up Text/Final Project: applying the vocal and body energies. Read: Exploring Creative Vocal Life Practice Vocal Quiz: Demonstration of short selections in the various vocal energies	12/5 Rehearsal of Final Projects 12/5 Vocal Quiz: Sharing of short selections in the various vocal energies
Week 12/5	-Group Warm up -Vocal Quiz -Final Project Rehearsals	Homework: Rehearse Final Projects Practice: Group Warm up	You are invited to book extra time outside of class to rehearse
Week 12/12 7 to 9 p.m.	Final Project Performances		

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

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 growing with you!

Kathleen Dunn-Muzingo

8./7/2019.