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**THTR 540C**

**Advanced Voice Diction**

**Lecture & Lab**

**Fall 2019**

**Location: PED 202**

**NATSUKO OHAMA Mon 3-5:50pm**

**LAUREN MURPHY YEOMAN Fri 10-11:50am**

**Offices: JEF**

**Office Hours: Available by appointment**

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**Course Description**

In this second year, we will be working more deeply and specifically on the voice work. Continued work on freeing and strengthening the actor’s instrument will involve review, exploration, and specificity. There will be text work, and support of the performance projects.

Natsuko will be focusing on the voice and text (in lecture section) and Lauren will be focusing on the phonetic pillow work of speech and dialects (in lab section). We have a tremendous amount of work to accomplish as this is the inaugural year at LATC with two plays for the semester as well as preparation for the Othelloproduction in the spring. Natsuko will start to include extra work, rehearsal time for individuals.

**Learning Objectives**

Work for the semester will further the personal investigation of vocal freedom from Year 1 through building vocal power and versatility, and application to text. Strengthening connection, flexibility and range of the individual voices. There will be a particular emphasis on the three-octave speaking range and the resonating ladder, deepening breath capacity and responsiveness, and articulatory freedom. Incorporation of voice work more strongly in warm-ups. Independent understanding of vocal warm-ups, and deeper connection to language and text. There must be considered awareness and consciousness of the ensemble as we work on separate productions. Our goals are to move into using tools you have to create character and connection in performance.

**Prerequisite:** THTR 540B

**Required Readings and Supplementary Materials**

*Freeing the Natural Voice* by Kristin Linklater

*Freeing Shakespeare’s Voice* by Kristin Linklater

*The Joy of Phonetics* by Louis Colaianni

*English with an Accent* by Rosina Lippi-Green

**Grading Breakdown**

Class work- 60%

Midterm-15%

Final exam- 25%

**Grading 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

A-excellent quality

B-good quality

C-fair quality

D-poor quality

F-fail

**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 instructors is essential in case of emergency or illness. Violation of these requirements will result in disciplinary measures.

**Course Schedule: A Weekly Breakdown**

**Weeks 1-3:**

**In lecture:** Review and check-in. Vocal warm-ups and exercises continue. Focus and rigor are required, paying particular attention to ensemble building and working as a group. We prepare for building character explorations.

**In lab:** Introduction to the Joy of Phonetics pillow work and the International Phonetic Alphabet.

**Weeks 4-6:**

**In lecture:** There will be clarification of the voice work as it applies to each class member and consistency of connection. We will be using the work of scenes chosen by the class as preparation in tandem with the voice exploration. Processes supporting exploration.

**In lab:** Initial exploratory work of vowel sounds in speech and writing phonetic symbols.

**Weeks 7-9:**

**In lecture:** Continuing strengthening. When rehearsals for *Brothers Size* and *Minotaur* begin, we will look at rehabilitated reading for script work, and naturally the work on these shows will be a framework to support for Shakespeare. Groundwork laying for production will be our goal. There will be flexibility with our needs, things that come up are hard to predict, so fluidity of work will be our watchword.

**In lab:** Continuing to find free release of vowels, and beginning to explore clarity and facility of consonants through both voicing and writing.

**Weeks 10-12:**

**In lecture:** Classes will continue as in the prior weeks. This is just part of building stamina, drilling, practice and checking in on the text projects. Rehearsal support for Personalization and text exploration examining sensory, imaginative, emotional connection to language and imagery. Supporting the voice in heightened emotional states. We will adjust our needs based on the process, as well as needs of *Othello*.

**In lab:** Everyone will do a Dialect Donor Project: breaking down and demonstrating the features of a chosen dialect using a human source.

**Weeks 13-15:**

**In lecture:** Group exploration continues. Detail work on issues that may be arising on text projects will be addressed. Staying in vocal tone, building stamina, deepening and refining text and character connection. Looking at playing in the space of the Scene Dock Theatre as *Brothers Size* and *Minotaur* prepare to open. Focus will be on the productions during the performance week. Post performances week will completely shift over to *Othello*.

**In lab:** Wrapping up Dialect Donor Projects and reviewing phonetics learned up to this point.

**Final Exam**

December 16th, 2-4pm, PED 202

**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.

**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:**

*Campus Support & Intervention (CSI) – (213) 740-0411*

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscsa.usc.edu>

*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: <https://titleix.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. <https://titleix.usc.edu/>

*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/)

*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/)