

340B Intermediate Voice

Units: Two

Spring 2020: T/TH 11 a.m. to 12:50 p.m.

Location: MCC 106

Instructor: Kathleen Dunn-Muzingo

Office: JEFF Bldg. 200a

Office Hours: TH 1:00 to 3:00 p.m. You must confirm appointment via email.

Contact Info: kdunn@usc.edu / (310) 488-5468 (Call/Text)

Course Description

A guided study in the development of dialect acquisition and voice skills based on the foundational training acquired in 340A. In 340B, the student will continue to develop vocal skills in the areas of vocal range, pitch, dynamics and articulation. The student will be expected to apply those skills in creating and teaching a progressive voice warm up to their fellow actors.

During the lecture and studio training portion, the student will acquire additional skills in the areas of phonetics, ear training, transcribing, social-linguistics, voice and body exercises. The student will apply these skills in performance of plays and scenes by playwrights from around the globe. The culmination will be the student's creative construction of a dialect of choice applied to a published text, original material or personal story telling.

Learning Objectives

This course will fulfill the following learning objectives:

1. Knowledge of voice and speech skills, which will be assessed via constructing and leading a guided warm up in the areas of physical awareness, breath awareness, free vibration and resonance building, vowel production and articulation. The warmup is creative, original, and based on the student's selection of the progressive exercises, explorations and group games utilizing the above categories.
2. Through discussion, the student will identify and analyze the various methodologies of voice and speech training.
3. Dialect Acquisition skills will be assessed via a). written analysis: through a Sound Lab Document, b). oral practice: through drill work, group exercises and sound lab share, c). written research utilizing sociolinguistics, d). performance: demonstrating accuracy, consistency and truthfulness according to the circumstances and style of the story telling.
4. The student will acquire knowledge of various playwrights who specialize and contribute to the various voices of British Theatre, Southern United States, New York City Culture.
5. The student's training will culminate in a self-study of a dialect of choice and apply those skills in creative performance.
6. Upon completion of the course, the student will have constructed a repertoire of skilled dialects for voice-over, film and theatre.

Prerequisite(s): 340a

Course Notes

Please have access to Blackboard. Each week the instructor will post weekly announcements, new due dates, and update materials as needed.

Required Readings and Supplementary Materials

Stage Dialects by Jerry Blunt-recommended

Course Reader 340a/408a-*You bought this in the previous semester

Description and Assessment of Assignments

Description and Assessment of Units: There will be THREE units: 1. BRITISH ENGLISH UNIT and VOCAL WARM UP UNIT: 2. DIALECTS OF SOUTHERN UNITED STATES, and 3. PASSION PROJECTS. The units will be averaged together for a final grade. *Before the Passion Project Unit, we will spend a few classes working with the NYC accent.

Dialect One: Completion of British Unit-Leading a Vocal Warm up-Camino Real Participation Totaling 100%

Camino Real Participation: 20% Each area is 5 points in applying what you have learned. 1. Willingness to explore and incorporate notes 2. Application of all classes toward shaping your role 3. On time to all rehearsals, fittings, and performance 4. Professional attitude towards all cast and crew 5. Completion of a two to three-page assessment of your work as an actor in the areas of rehearsal process, voice and body work, as well as things that helped shape your role and mentality during the creative process. Please conclude on how you want to progress in the future. Due Thursday March 12th.

Written Survey: 20% Survey Papers are due for each dialect unit. Remember to number the information within the body of the survey paper and EITHER create a bibliography at the end of the paper OR footnote at the bottom of the page. Survey papers are due on the first rehearsal day. Refer to your course reader in the Written Assignment Section for more details in writing the survey paper. The survey paper will be graded on the following five areas (five points each). 1. Use of at least three references, 2. 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. On time!

In Class Table Read: 10% The student is required to compete a table read with their partner. The requirements of the Table Read: 1. Knowledge of the background of the play and playwright to be shared with the class. 2. Hard copies are mandatory, and one given to the instructor. 3. Made specific choices regarding relationship and conflict of the scene. 3. Demonstrates a basic understanding and use of the accent. 4. Know the material well enough to engage your partner (be able to live off the page) 5. Open to discussion and discoveries from the instructor and class

In Class Rehearsal 20% The requirements for rehearsals: 1. Bring appropriate costumes and props 2. be able to demonstrate the accent and adjust 3. Be open to feedback from the instructor and classmates 4. Off book 5. Blocked.

In Class Performance 20% Performances will be graded on the following: 1. Truthful to the relationship and the set of circumstances. 2. Engaged in your scene partner 3. Demonstrates authentically and consistently the accented features of the dialect 4. Physical embodiment of the role within the style of the play 5. Open to feedback, and supportive in your discussion of other's work.

Leading and Demonstrating a Vocal Warm up 10% The student will be graded on the following areas during the warmup (each area is 2pts) : 1. Physical Awareness Exercise 2. Breath Awareness Exercise 3. Vibration into Resonance Warm up 4. Use of Vowel Work 5. Articulation Work. The Warmup can have various forms: guided warm up, ensemble warm up, use of games. You will have a partner and you will need to decide who leads what portion. The total time for the warmup 20 to 25 minutes and must include the five areas.

Grading Breakdown for British Unit-Vocal Warm Up Unit:

| | |
|--------------------------------------|-------------|
| Camino Real Process | 20% |
| Written Survey | 20% |
| In-Class Table Read | 10% |
| In-Class Rehearsal | 20% |
| Performance of British Scenes | 20% |
| Warm up Progression | 10% |
| Totaling | 100% |

Description and Assessment of Assignments UNIT TWO: Dialects of Southern United States and UNIT THREE: Passion Project

DESCRIPTION OF PREPARTION AND PAPERWORK

Sound Lab Document and Source Transcription: 20 %.

A written observation of the basic elements of dialect acquisition. Please follow the Sound Lab Guidelines in the Course Reader in composing your paper. Along with the sound lab document, the student transcribes the first 100 words from their source of practice. This paperwork (Sound Lab and Source Transcription) will be submitted for each dialect unit. The document will be graded on the following areas: 1. listening skills and identification of the features, 2. Pitch and range, 3. Reflections on overall resonance in the oral cavity 4. facial posture 5. Reflections on physicality and imitation practice

*source= is the person or interview you are practicing with, in order to pick up the accent.

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. The areas of focus for this exercise 1. Commitment to specific vowel features, 2. consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. Demonstrates authentically how the dialect transforms you physically, and 5. Communication. A brief discussion of the work will follow the exercise.

In Class Table Read, and Class Participation and Explorations: 10%

The student is required to complete in class rehearsals and table reads of their material. The requirements of the table reading should demonstrate the following: new vowels and consonant features of the dialect, intonation, musicality, overall resonance of the accent and physicality of the character.

For class explorations, the student is required to participate to the best of their ability. These explorations will be designed for student need.

Survey 20 % Survey Papers are due for each dialect unit. Remember to number the information within the body of the survey paper and EITHER create a bibliography at the end of the paper OR footnote at the bottom of the page. Survey papers are due on the first rehearsal day. Refer to your course reader in the Written Assignment Section for more details in writing the survey paper. The survey paper will be graded on the following five 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. On Time!

DESCRIPTION OF REHEARSAL AND PERFORMANCE:

Rehearsal and Performances: 40% (20 pts each)

The student is responsible for performing a scene that demonstrates the sounds and features of the dialect that is, connected to the circumstances of the story, commitment to physical embodiment of the role and communicating with intention to the other person. . In class rehearsals are mandatory to receive the full grade on the performance.

Missed in-class rehearsals lower the performance grade by 20 %. During rehearsals, students are expected to honor feedback and respond to notes in a professional manner. Text is memorized. Props and costumes are mandatory. *Blocked and Memorized.

Performances: Performance work is graded on the following criteria:
Accurate vowel/consonant features, 2. Accurate placement and intonation, 3. Specificity in embodiment (breath, body energy and spine of the person), 4. Connected to meaning (understanding the importance) 5. Engaged in communicating to the other, with intention. *Blocked and Memorized

**GRADING BREAK DOWN FOR UNIT TWO: SOUTHERN UNITED STATES / UNIT THREE:
PASSION PROJECTS: Totaling 100% each.**

| | |
|-----------------------------|-----------------|
| Sound Lab Document | 20% pts. |
| Sound Lab Share | 20% pts. |
| Table Read/Exercises | 10% pts. |
| Survey | 20% pts. |
| Rehearsal | 20% pts. |
| Performance | 20% pts. |
| Totaling | 100% |

THE FIRST THREE UNITS TOTAL 100 % THE THREE GRADES WILL BE AVERAGED INTO ONE GRADE:

| | |
|----|--------------|
| 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 |

***SHORTENEDED NEW YORK UNIT: This unit is shortened due to time. The student may want to continue with New York Accents for their passion projects. This unit will be weighted as a complete or incomplete . To receive full credit, the sound lab document must be completed in full and participation in the exercises and Sound Lab Share is required. Below is the breakdown and assessment of assignments for the NYC unit:**

Sound Lab Document and Source Transcription:.

A written observation of the basic elements of dialect acquisition. Please follow the Sound Lab Guidelines in the Course Reader in composing your paper. Along with the sound lab document, the student transcribes the first 100 words from their source of practice. This paperwork (Sound Lab and Source Transcription) will be submitted for each dialect unit. The document will be graded on the following areas: 1.listening skills and identification of the features, 2. Pitch and range, 3. Reflections on overall resonance in the oral cavity 4. facial posture 5. Reflections on physicality and imitation practice

Sound Lab Share: 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.consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. Transforms physically, and 5. Communication. A brief discussion of the work will follow the exercise.

Additional Policies:

Assignment Submission Policy: All written assignments are to be emailed on the due date. There will be a three-point deduction each day past the due date. Paperwork will not be accepted after the third day past due date. Depending on the nature of the written assignment, it is acceptable to turn in hard copies of your transcriptions and sound lab documents. Please email Surveys Documents as word documents. The interview will be part of participation points for the unit (5pts.) Failure to submit an interview will be a loss of five points off final project unit.

During the Passion Project Unit, the student is required to bring in a five minute interview of a person who has the chosen accent of study. The interview will be shared with the class. The students, if researching the same accent may work together. The interviews will be shared the week of April 7th. Begin as soon as you know what your final project is.

Grading Timeline

Allow for one week (maximum) for the instructor to grade, record and return your paperwork.

Attendance: No credit for missed classes unless personal emergency of hospitalization or severe illness. Under these circumstances, please notify the instructor immediately via email or text. Failure to communicate an absence will result in a one-point deduction from your participation grade for that unit. If you miss a rehearsal or performance, you will not be granted a make up unless your work has been exemplary throughout the course. Each absence constitutes a one-point deduction. Review the SDA policy regarding missed rehearsals and performances, as they are very strict.

Participation is further determined as:

1. Bring to every class appropriate material, text, hard copies of scene work
2. No use of electronic devices, however, journaling is welcomed
3. Wear appropriate warm up attire, no flip flops or shorts.
4. Openness to new method of working and engaged learning.
5. Supportive of one another's work
6. Working together in setting up and striking the room
7. Assignments are on time, text memorized, and you are available to work with your partner outside of class.
8. Appropriate rehearsal attire and props are welcomed and expected during rehearsal and performance.
9. Ready to warm up at 11 a.m.

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 and class participation, and toward the negative if the student has poor attendance and participation. The actor who inhabits a professional attitude, work ethic, and joy of the work, will increase their chances of being hired.

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.** (Please refer to the [Contact Hours Reference guide](#).)

| | Topics/Daily Activities | Readings and Homework | Deliverable/ Due Dates |
|---|---|---|---|
| Week 1 1/14 th - 16 th | British Review Table Reads | Written: Survey Paper TH/21st Rehearsal w/Partner | Survey Paper Thursday 21st Stumble Thru of Scenes |
| Week 2 21 st -23 rd | Stumble Thru Survey Papers Due TH | Rehearse with Partner | Prepare for First Rehearsal |
| Week 3 28 th -30 th | First Rehearsals | First Rehearsals | T Second Run of Scenes TH: Invited audience Thurs. |
| Week 4 2/4 th -6 th | Run thru Tuesday Invited Faculty Thursday | Listen to Southern U.S. audio on blackboard | |
| Week 5 2/11 th - 13 th | Southern Introduction | Practice/Drill/ Complete Sound Lab Doc/Sound Lab Share | Tuesday: Sound Lab Share and Sound Lab Document Thursday Table Reads |
| Week 6 2/18-20 th | T: Sound Lab Share/ Turn in Sound Lab Documents TH: Table Reads | Rehearse with Partner Survey Papers Due: Tuesday | Survey Papers due Tuesday Prepare for Stumble Thru of Southern Scenes |
| Week 7 2/25-27 th | T: Survey Paper Due Stumble Thurs./TH | Rehearse with Partner | Prepare for First Rehearsals of Southern Scenes |
| Week 8 3/3-5 th | T/TH First Rehearsals of Southern Scene | Rehearse with Partner | Run-Thru Tuesday Final showing Thursday Actor Paper on Camino Real Due |
| Week 9 3/10-12 th | T: Run Thru of all scenes TH Final Showing T: Actor paper on Camino Real | Begin researching your Dialect Passion Project | |
| Week 10 3/24-26 th | NY Introduction | Practice/Drill/Complete Sound Lab Document and Sound Lab Share | Sound Lab Document and Share: T Decide on Dialect for Discussion |
| Week 11 3/13 st - 4/2 nd | T: NY Sound Lab Share TH Dialect Project Discussion | Interview your source for dialect project | Edit interviews to five minutes and share with class |
| Week 12 4/7-9 th | T/ Dialect Features TH Dialect Features Sharing of interviews | Sound Lab and Sound Lab Share | T: Sound Lab Share and Sound Lab Documents |
| Week 13 4/14 th - 16 th | Sound Lab Share and Sound Lab Documents | Prepare material for table reads | Table reads t/th |
| Week 14 4/21-23 rd | Table Reads T/TH | Rehearse off book | Off book rehearsal TH: Survey papers due |
| Week 15 | TTH: run off book—all | | Final: Friday May 8th:11 to 1 p.m. |

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|-----------------------|---|--|---------------------------------------|
| 4/28-30 th | material | | Invited Faculty |
| FINAL | Share Passion Projects with invited Faculty | | Date: May 8 th 11 to 1 pm. |

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

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. 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.

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://uscса.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

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: <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

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

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