

Theatre 445a Developing your Speaking Voice

Fall 2020 TH: 6:00 to 8:50 p.m.

Section: 63060R 001

Instructor: Kathleen Dunn-Muzingo

Join Zoom Meeting: Found in

Blackboard/Announcement

Office Hours: 4 to 5 p.m. TH and Flexible Fridays

Appointments confirmed by email.

Contact Info: kdunn@usc.edu

MEDIA SUPPORT: You will be working through two platforms. Familiarize yourself and practice with these platforms before classes begin. Please reach out to me prior to class if there are conflicting TIME ZONE concerns or concerns in working with these platforms or how to manage your space for this class.

Blackboard: all content, announcements, assignments, and grading are exchanged via this site.

ZOOM: for CLASS and office hours. Refer to your blackboard for links

Technical Hardware and Software: A computer that has a webcam, internet access and Microphone

Course Description and Overview

THR 445a: This course is designed for YOU and the development of the best version of you. It will help you address your unique vocal needs so you will become aware of personal physical tensions that impede breath, vibration, clarity, and expressiveness.

Using the body's natural relaxer energizers, you will learn how to physically free your voice and develop a warm-up that is both freeing and energizing. You will learn that within you there are three basic action sensations of the voice: tone (resonance), consonant energy and the musical dynamics of the vowels (Structural energy). You will have the opportunity to apply and cultivate these vocal sensations in daily life, in class explorations, self to other communication explorations, and graded explorations which will culminate in three voice rehearsal/performance projects.

This work is based on the energies of Lessac Body and Voice Training. (THE USE OF THE HUMAN VOICE, 3RD BY ARTHUR LESSAC). I am delighted to work with you, and I am available to you. Voice work is a personal journey and during this time, during COVID, I hope you will gain new perspectives on who you are through your voice. If there is a time zone issue or internet concerns, please reach out to me so we can address all concerns of this nature.

As voice teachers at USC's School of Dramatic Arts, we ardently stand for and strive to align ourselves with principles of anti-racism, anti-oppression, inclusivity, and equity in the classroom and on our stages. We stand in support of BLACK LIVES MATTER and the voices of our BIPOC artists. We seek to educate not as privileged experts, but as facilitators whose hearts and minds are concerned with our students' health and well-being both as individuals and collectively. We encourage and celebrate students who speak out as advocates for themselves and others. We recognize systemic racism as part of our culture and so we seek to uplift our students to be the voices of change and the bearers of the torch for a new generation, a generation that does not seek to deny its past, nor to downplay the serious challenges of the present, but to face those challenges with resilience and bravery

Learning Objectives: upon completion the student will be able to

1. **Identify and apply the natural relaxer energizers of the body to increase physical awareness and a freer voice.**

2. Perceive small shifts in the dynamic alignment of the spine and its relationship to breath and voice.
3. Recognize and differentiate between the three body energies that create change in our body and our overall energy. Utilize these energies outside of class to restore balance in ourselves and affect change in how we present ourselves to the world.
4. Differentiate between the three vocal energies of Consonant, Tone and Music of the Vowels as applied to your English
5. Apply the vocal energies in daily life for optimum health, self to other dynamic communication, and performance.
6. Create a warmup embodying the vocal and body concepts experienced in class.

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. This is available through USC online library (more info to come). I recommended that you read Chapters one, two and four.

Submission of written Assignments: Written assignments should be uploaded as a word document in the Assignment Sections in Blackboard. Journals can be in word doc, personalized artwork, or handwritten entries. If handwriting or creating artwork for your journals, either scan or take a photo. Send photo as a JPEG. Text

markings are done by hand and can either be scanned and uploaded into Blackboard assignments, or a photo taken and sent as a jpeg.

All handwriting and markings must be legible.

Assessment of Assignments:

Vocal Unit Projects: Three Projects Totaling 100 points

There will be a total of three vocal projects during the semester. For your first assignment, choose a Haiku. In Blackboard under Content are suggestions to help you find a Haiku. For your second assignment, choose a short selection in Blackboard's Content. For your third and final vocal assignment, is your own personal application/project---anything you want to apply your knowledge and experience of your voice. It can be taped, live or voice-over.

Units one and two: rhythm of the consonants and music of the vowels

Participation in Exercises and Voice Warm Up (Learning Objective 1,2,3,6) (15 pts total each unit): It is important that you arrive online 3 minutes early to get yourself present in the

space. Warmups serve many functions: 1. to review what has been covered, 2. to ask questions, and to 3. check in on progress and understanding of the group. 4. Printed copies of text are required for voice class as well as a copy of the Kinesensic Workbook. 5. No shows with no prior communication of personal illness/conflict will result in a one- point deduction.

Text Identification on Material (Learning Objective 4, 5) (10pts total each unit): For two of the vocal units, there will be text scoring and identification for consonants and a text scoring for vowels. Double space your 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. You will be given two attempts to re-do your work. This is an assignment of awareness and is graded as complete (10pts) or incomplete (0points).

Rehearsals (shared explorations) (Learning Objective 3,4,5) (25 pts each unit) **There** will be three rehearsals for each vocal project presentation. Think of rehearsals are shared explorations where you bring a version of your text with the specific vocal energy informing meaning and behavior. Students will have the opportunity to rehearse in class. In-class (synchronous) rehearsals cannot be made up unless advance notices have been arranged or if there is a time zone conflict, then videos will be accepted. Rehearsals are an important part of life. Preparation voice skills help us in our interviews, daily communication, and performance situations. See rubrics for breakdown of grading.

Performance (Learning Objective 3,4,5) (25 pts each unit) There will be three Vocal Units: Consonant energy, Vowel Energy and Final Project. Think of performances as graded explorations that are never finished but are a deeper level of integration of voice and embodying the vocal energies. This allows the student to learn to take notes, adjust and apply the notes. The ability to adjust is a life skill and talent for collaboration. See rubrics at the end of the syllabus for grading.

Journal Submissions (Learning Objectives 1-5) (20 points each unit) (*Learning Objectives 1-5*) This journal is an ongoing reflection of how you are carrying over body and vocal awareness and sensations in daily life. You might set yourself up with an awareness task of talking to a friend on the phone and apply a sense of one of the vocal sensations. Incorporating the vocal and body energies in situations with people you do not know and note how you felt afterwards, is another example of an entry. Journal submissions can be in the form of personal drawing, writing, photos, or a combo. Entries are short reflects of a moment of awareness where you felt a slight shift in a physical /vocal energy and noted the change afterward. If you are writing: the length is a quarter of a page, in times new roman 10-12. Please submit via blackboard in Assignments, Journal.

Group Reflection and Feedback (Learning Objectives 1-5) (5 pts each unit) : After the completion of each unit, we gather and 1. reflect on individual growth, 2. personal development and 3. where we would further encourage each other to grow. 4/5. receiving feedback graciously and allowing for new shifts in voicing to occur.

Grading Breakdown of Units One and Two: Consonants and Vowels

<i>Warm up, Class Explorations, Participation</i>	<i>15 pts. (5 pts each)</i>
<i>Text Identification</i>	<i>10 pts.</i>
<i>Rehearsal</i>	<i>25 pts</i>
<i>Performance</i>	<i>25 pts</i>
<i>Journal Submissions</i>	<i>20 pts</i>
<i>Group Reflection/Feedback</i>	<i>5 pts.</i>
<i>Total points</i>	<i>100pts</i>
<i>Consonant Unit</i>	<i>(100 pts)</i>
<i>Structural Vowel Unit</i>	<i>(100 pts)</i>
<i>Totaling</i>	<i>(200 pts)</i>

RUBRICS FOR CONSONANT AND VOWEL UNITS

Participation and Voice Warm up: (15 pts) for each unit. There are three units.

Areas Assessed	3 pts each	Comments
On Time		
Taking part in the Check-in at the top of class		
Have space ready for warm up		
Materials handy: workbook, journal, and hard copy of text		
Willingness to explore and participate in class		

15-13 pts. Excellent at time management and preparing yourself to show up

12-11 pts Good work. Perhaps one area needs attention.

10-9 pts Needs more practice in time management.

Text Identification of the leading vocal energy (10 pts) for each unit. There will be two units.

Areas Assessed	5 pts. each	Comments
Double Spaced		
Marked for the Leading Vocal Energy		

10 to 9 points Excellent identification and understanding of the leading vocal energy

8 to 7 points Good identification. There might be a specific sound that needs some attention and practice.

6 points Identification needs more practice

Rehearsals (Shared Explorations) (25 pts) for each unit. There will be two shared exploration (consonant vs vowel).

Areas Assessed	5 pts. each	Comments
Starting with body-breath -impulse to speak (a desire to voice)		
Communicating with the leading vocal energy		
Allowing the leading vocal energy to inspire behavior, meaning and minimal shifts in movement		
Know the words by heart (spent time with the text)		
Openness to give and receive feedback		

25-23 pts. Excellent work of communication being supported by the specificity of voice and body.

22-21 pts. Work of good quality, perhaps a bit careful or one area needs attention

20-19 pts. More than one area needs more attention.

Performances (25 pts) for each unit. There are two units. (consonant versus vowels)

Areas Assessed	5 pts each	Comments
Starting with desire-impulse to speak		
Communicating with leading vocal energy		
Communicating according to the set of circumstances		
Allow leading vocal energy to inspire new meaning, Behavior, and minimal shifts in movement		
Supportive in feedback and discussion		

25-23 pts. Excellent work of communication being supported by the specificity of voice and body.

22-21 pts. Work of good quality, perhaps a bit careful or one area needs attention

20-19 pts. More than one area needs more attention.

Journal Submissions (20 pts) Journals will be picked up twice during the semester.

Areas Assessed	4 pts	Cmmnts.
Addresses awareness of a stressor, then utilizes “dynamic alignment of the spine” or one of the vocal or body energies to reduce stress		
Describes the slight shift in sensation after applying either “dynamic alignment of the Spine” or one of the vocal/body energies		
Discoveries in meaning and behavior when exploring the energies in text work.		
Self-Reflection of what area of the voice/body needs more growth		
On Time		

20-18 Excellent awareness of being your own inner teacher: perceiving inner sensations and giving organic instructions to yourself (via dynamic alignment and the energies) in order to relieve tension, and effectively communicate self to other.

17-16 Good awareness. Perhaps one area/energy has yet to be addressed.

15-14 Some areas of awareness are missing, or your journal submission was late.

Unit Three: Final Voice Projects

The final project is where you are given the opportunity to apply your knowledge and experience of the vocal and body energies to a project of interest such as: your major, in business, acting, real estate, law, teaching, original material, comedy, or performance art-to name a few. It may be synchronous or taped. This unit's assignments are cumulative in nature as they are challenging you to utilize what you have learned. The total for this unit is 100 pts.

Application of the energies to Passionate Speech Making or Story Telling: (15pts)

(Learning Objectives 5) You are invited to share a personal story that you feel passionate about. Something you feel passionate about and safe to share, it could be a life lesson, someone who inspired you, a funny moment in time, or a difficult moment that you had to overcome. The purpose of this exercise is to apply the physical sensations of voicing to passionate speech making and storytelling. (8 minutes maximum)

Areas Assessed	3 points each	Comments
Awareness of settling and seeing the other before beginning		
Creative, clear vocal choices		
Use of forward tone and awareness of three levels of communication (theatrical-engaged self to other speaking-intimate)		
Follow of thought, seeing that the other receives you		
Has a beginning, middle and end.		

Vocal Flex Quiz (15 pts.) (Learning Objectives 5) This is a vocal quiz. To help prepare you for your final project, there will be a simple scene assignment. It is an opportunity to review all elements of voicing we have experienced thus far, with a partner. You and your partner will explore communicating three versions of the text: each time with a different vocal energy leading. The simple scenes will be open ended scenes so it will be easy to memorize and hopefully fun to explore. You must be available to meet at least one time (outside of class time) with your partner.

Areas Assessed	3 pts	Comments
Allow for new changes in meaning and behavior in the three versions		
Specificity in leading vocal energies		
Body energies are shadows and serve as a support in intention/affecting the other		
Engaged in self to other-active listening (sending and receiving)		
Willingness to have fun		

Self-guided Warm up (20 pts). (Learning Objectives 6) During the final two class periods, the class will be divided into groups of four and progress through their understanding of a personal warm up. Areas to include: 1. Physical loosening and use of some of the relaxer energizers. 2. Breath awareness into dynamic spine alignment. 3. Humming/tapping into resonance and tonal energy 4. Use of structural vowels to release and free up face and tongue 5. Consonant awareness. What exercises you use to demo each area will be your personal choice. First Pass will conclude with notes to incorporate into a Final pass the following period.

Areas Assessed	4 pts each	Comments
Physical awareness (relaxer energizers-dynamic alignment of the spine)		
Breath awareness		
Tonal energy		
Vowels into Consonant Awareness		

20-18 Excellent awareness of being your own inner teacher: perceiving inner sensations and giving organic instructions to

17-16 Good awareness. Perhaps one area to be addressed.

15-14 Some areas of the warmup are missing.

Rehearsals (25pts) (Learning objectives 4,5): Rehearsals are an important part of prep and practice for the voice student as well as the professional. This is an accumulation of the vocal energies. The student is to bring in a rehearsed version of their project and be able to demonstrate a voice and body that .Live, synchronous rehearsals, unless time zone conflicts prevent the student from being in real-time. Taped versions will be accepted for time zone conflicts.

Areas Assessed	5 pts each	Comments
Embodying the circumstance via breath and appropriate body energy		
Selective creativity with the vocal energies		
Selective awareness of audience is it public, present with one or private		
Receptive to feedback and growth		

25-23 pts. Excellent work of communication being supported by the specificity of voice and body.

22-21 pts. Work of good quality, perhaps a bit careful or one area needs attention

20-19 pts. More than one area needs more attention

Performance (25pts) (Learning Objectives 4,5): For each Vocal Unit, the student has a second chance of continued exploration and application of the vocal energies on their final project. The projects are graded on the above areas: 1. Deepening the specificity of the vocal energies. 2. Made slight shifts in the area/s of suggested improvement 3. Use of forward tonal energy to the end of the thought. 4. Seeing that the other receives you. 5. Breath-Body interconnectedness and responding according to the set of circumstances. *memorized. Performances are live (synchronous) unless the student has a time zone conflict, then taped versions will be accepted.

Areas Assessed	5 pts each	Comments
Embodying the circumstance via breath and supportive body energy		
Deepening subtle shifts in voicing and minimal movement		
Made slight shifts in the areas needing improvement		
Continued use of forward tone Receptive to feedback and growth		

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 averaged and that will be the final grade, based on the grading scale below: 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.

GRADING BREAKDOWN FOR UNIVERISTY OF SOUTHERN CALIFORNIA:

94-100	A	4.0	74-76	C	2.0
90-93	A-	3.7	70-73	C-	1.7
87-89	B+	3.3	67-69	D+	1.3
84-86	B	3.0	64-66	D	1.0
80-83	B-	2.7	60-63	D-	0.7
77-79	C+	2.3	0-59	F	0

Grades and what they mean:

A indicates work of excellent quality—crafted, utilized the vocal opportunities, connected to body and communicating. Free of Carefulness. Actively Clear and Engaged.

B indicates work of good quality- Perhaps a bit too careful, take your time, or allow more energy. You might need more practice with a speech feature. Overall, it is generally very clear and is still communicating.

C of average quality; --unclear communication, more practice with a vocal energy.

D of below average quality- not prepared

F is a No Show

ADDITIONAL POLICIES THAT IMPACT GRADING:

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 Kinesensic Workbook, yoga mat, water bottle double space copy of text.**
- 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. No short shorts, below the knee is fine.**
- 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 checking in with member’s attendance**
- 8. Assignments are on time; text is memorized, and you are available to work with your partner outside of class.**
- 9. Please be dressed and ready three minutes to start time.**
- 10. Please mute yourself at the top of class until we are in the Zoom Room ready to warm up.**
- 11. Please keep your camera on as this is a voice class and requires support from each other and for you to be ready to engage in communication in real time.**
- 12. Come with curiosity, be mentally alert, ready to play, and to engage in exploration of your voice.**

Assignment Submission Policy: All written assignments (text markings and journals) are to be emailed on the due date via blackboard or email. There will be a one-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date. By the third day, the assignment is of C quality: (70 % points). Review SDA policy of late papers: except for exceptional circumstances such personal health emergencies and unforeseen life misfortune, paperwork and performances must be on time to receive full credit.

Some Helpful Tips for Giving Supportive Feedback on rehearsal/performance work

The following is based on a popular method: <https://lizlerman.com/critical-response-process/>
This is to help the classroom artist in giving supportive and creative feedback to fellow artists. This document was created by the Area Heads of SDA School of Acting, Kenneth Noel Mitchell and Anita Daishell-Sparks.

Liz Lerman's Critical Response Process

This widely recognized method nurtures the development of artistic works-in-progress through a four- step, facilitated dialogue between artists, peers, and audiences.

The Process engages participants in three roles:

1. **The artist** offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.
2. **Responders**, committed to the artist's intent to make excellent work, offer reactions to the work in a dialogue with the artist; and
3. **The facilitator** initiates each step, keeps the process on track, and works to help the artist and responders use the Process to frame useful questions and responses.

The Critical Response Process takes place after a presentation of artistic work in any discipline. Work can be short or long, large, or small, and at any stage in its development.

The facilitator then leads the artist and responders through four steps:

1. Statements of Meaning: **Responders** state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. Artist as Questioner: The **artist** asks questions about the work. After each question, the **responders** answer. **Responders** may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.
3. Neutral Questions: **Responders** ask neutral questions about the work. The **artist** responds. Questions are neutral when they do not have an opinion couched in them. For example, if you are discussing the lighting of a scene, "Why was it so dark?" is not a neutral question. "What *ideas guided your choices about lighting?*" is.
4. Opinion Time: **Responders** state opinions, subject to permission from the **artist**. The usual form is "I have an opinion about _____; would you like to hear it?" The **artist** has the option to decline opinions for any reason.

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

IMPORTANT: Schedules are made to change for human need. Here is the proposed journey. 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, practice, journal 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. Weekly Reading assignments will be posted in Content under Blackboard.**

Tentative Schedule:

Dates	Class Work	Homework/Preparation	Due
Week 1 8/20 *please note there is a recommended reading of chapters 1, 2, 4 of Use and Training of the Human Voice , 3 rd edition by Arthur Lessac. After reading, please post in the online discussion More to follow.	Vocal and Body Concepts The energies of the body and voice	Xerox/Print Kinesensic Workbook Reading Assignment: American Theatre Magazine Interviews of Voice Teachers and Seeding the Soil (Lessac Use and Training Chapters 1, 2, 4 by 9/3)) Text: Choose a Haiku 2 Journal Entries one on Breath Awareness and one on the use of one relaxer energizer	9/5 double space copy of your text for class, one copy sent to instructor via assignments in blackboard Tape a version of THE OLD RESIDENT pg 32 (workbook)
Week 2 8/27 Warm up: Natural Relaxer Energizers into humming into resonating	Introduction to Consonant Energy And Tonal Energy	Voice Practice: Poetry from workbook. Practice with a classmate. Pgs. 1 to 17. Choose one to work up as if you were narrating it for a book on tape. (40-minute meeting) Journaling: (1) entry of daily awareness of consonant energy and (2) use of bouyancy body energy	Work up a poem In Kinesensics as as if a children's book/ fantasy
Week 3 9/3 In Class: Warm up: Continue warm up humming into tonal energy (y-buzz into +buzz) into Consonant Scat Band	Share your Poem Group mark up of a short selection. Consonant Marking on Haiku. Group work on L, NG R and TH poems	Voice Practice: Finish tasting the new consonants in poetry up to page up to 23 with a buddy (at least 40 minutes with your buddy) Text Work: mark and explore consonants in Haiku and work up a version to share in your class rehearsal Journal Entries: Discoveries of Consonant energy in daily life and your work on the Haiku	9/19 share version of your Haiku poem.

Week 4 9/10 Warm up into humming tonal energy into consonant work.	Share a consonant version of your Haiku Group Finish Marking of Old Resident Group work and explorations using consonant energy	Text Homework: Taking the notes and feedback on your Haiku, explore a final version to share for next class. Journal: Discoveries in meaning as you mark and explore your text Entry 2 Use/Observation of Radiance Body NRG	9/26 Final Performance of Haiku 9/26 markings due on Haikus.
Week 5 9/17 Warm up into humming into tonal energy into consonant energy	Final performance on Haiku Consonant Markings Due on Haiku Wrap up Consonants	Voice Practice: Re-record the Old Resident and note the changes in your journal Journal: note any changes in voicing as you listen back to your two versions of Old Resident (Before and After) and how you want to grow Journal 2 Use for Potency BodyNRG	9/24 Journals Due (6 entries) 9/24 Choose a new piece of text from Assignment 2 and upload in assignments in blackboard
Week 6 9/24 Continue warm up, Adding the sensations of vowels.	Discuss your discoveries on the Before and After Recordings of the Old Resident Journal Submission 1 Due at end of day Exploring the sounds and the sensations of vowels, in words and in phrase	Read in Content: Music of the vowels Text; Choose a longer piece from Assignment 2 folder Journal: write about discoveries of the vowels in communication Voice Practice: Work up a three-minute reading from a children's book.	Three-five-minute public speech that inspires you The speech must have been spoken in a public forum. Copy the speech and double space and we will work in class.
Week 7 10/01 Warm up continues with adding vowel warm up and exercises	Workshopping and Sharing your favorite. public speeches. Group work exploration of vowels in sounds words, phrases, and text	Voice Practice: Working with a buddy, using the short replies page, choose 3 replies a piece. Devise a scene utilizing the dynamics of vowels with body energy support Journal: share a photo of active release in the face (photos of athletes in motion, heightened events in news, etc.) Text: Choose a piece of Text from Assignment 2 folder and begin exploring via images, consonant exploration. Bring it in for sight reading of	Work up your text for consonants leading

		consonants leading	
Week 8 10/08 Warm up and discuss the components of a warmup	Share your Text with Consonants leading Marking Group Text for Vowels	Text: Work up a vowel version of your text Marking: Score your ext for vowels Warm up: Begin putting a personal warm up together	10/24Share a Vowel Version of text 10/24 Markings Due
Week 9 10/15 Warmups and Warm up Partners assigned	Rehearsal of Vowel Explorations in your Text Markings Due	Text: refine your vowel version of your text, final performance Construct: Extemporaneous: Passionate Storytelling	11/7 Graded Exploration of vowels leading 11/7 Passionate story telling
Week 10 10/22 Refine self-guided warm up with partners providing feedback	Final Performance Vowel Explorations in Text Passionate Story Telling	Homework: Decide on final project Journals: Due 6 entries next class: entry on the awareness of sensations you are gaining and goals for Final Project Voice Work Prepare for Self-Guided Warm up	11/14 Journals Due (6 entries) Final projects Chosen
Week 11 10/29 * Graded Self-Guided Warm up	-Working with Final Projects -Journals Submission 2 Due --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 in Content Practice Vocal Flex Quiz: With a partner, work up three versions of a short scene, each time a new vocal energy lead.	12/5 Rehearsal of Final Projects 12/5 Vocal Dialect Quiz: Sharing of short selections in the various vocal energies
Week 11/5	-Vocal Flex Quiz -Final Project Rehearsals	Homework: Rehearse Final Projects Book extra office hours!	You are invited to book extra time outside of class to rehearse
Week 11/12 .	In-class rehearsal and exploration on Final performances	Homework: Continue Rehearsal and Exploration on Final Project	
Week 12/19 7-9 p.m.	Final Project Performances-Class Reflection and Feedback		

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