

340B Intermediate Voice

Units: Two

Spring 2021: T/TH 11 a.m. to 12:50 p.m.

Instructor: Kathleen Dunn-Muzingo

Office Hours: T/W/F 2:00 to 3:00 Confirm via email.

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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 and the applications of these tools in exploring dialects of Southern U.S, and NYC. The culmination will be the student's creative construction of a dialect of choice applied to a personal project.

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 class warm up. 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. 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 in the writing of Survey Papers, d). and performance: which demonstrates accuracy, consistency and truthfulness according to the circumstances and style of the story telling.
3. Knowledge of various playwrights who specialize and contribute to the various voices of British Theatre, Southern United States, New York City Culture.
4. 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

DIALECT UNITS ONE AND TWO: Southern and New York City

DESCRIPTION OF THE PREPARATION:

Sound Lab Document and Source Transcription: 20 pts.

A written observation of the basic features that define the accent of study. 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. (learning objective 2)

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

Sound Lab Share: 10 pts. 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. and consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. includes physical behavior, and 5. Communication. A brief discussion of what areas to refine the accent will follow the exercise. (learning objective 2)

Survey 20 pts. These research papers help the student compile simple research in socio-linguistics that influence accents of English. 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 (four points each). 1. Use of at least three references, 2. Research that 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. (learning objective 2)

In Class Sight Read, and Class Participation and Explorations: 10pts

The student is required to complete in class rehearsals and sight readings of their material. These tasks help the student refine their skills with an accent. Hard copies of the text are mandatory, and a copy given to the instructor. The requirements of the sight reading include the following: new vowels and consonant features of the dialect, intonation, musicality, overall resonance of the accent and the openness for new adjustments.

For class explorations, the student is required to participate to the best of their ability. These explorations will be designed for student need and more practice in the accent. (learning objective 2,4)

DESCRIPTION OF REHEARSAL AND PERFORMANCE:

Rehearsal and Performances: 40pts. (20 pts each)

The student applies their knowledge of the accent in performing a scene or monologue demonstrating the sounds of the dialect in a believable and truthful manner. In class rehearsals are mandatory to receive the full grade on the performance. Both rehearsals and performances are blocked and memorized. (learning objective 2,3)

Missed in-class rehearsals lower the performance grade by 10pts

During rehearsals, students are expected to honor feedback and respond to notes in a professional manner. Time permitting, brief feedback in the form of positive suggestion will be given by both peer and teacher.

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 with the other, with intention. Reflection and discussion will follow the performances. (learning objective 4)

GRADING BREAK DOWN FOR UNIT ONE and TWO: SOUTHERN UNITED STATES & NYC

Sound Lab Document	20 pts.
Sound Lab Share	10 pts.
Table Read/Warmups/Explorations	10 pts.
Survey	20 pts.
Off Book Rehearsal	20 pts.
Off Book Performance	20 pts.
Totaling	100 pts.

FINAL PROJECT UNIT:

Leading and Demonstrating a Vocal Warm up 10 pts The student will be graded on the following areas during the warmup (each area is 2 pts) : 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.

Sound Lab Document and Source Transcription: 20 pts.

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

In Class Sound Lab Share: 20 pts. 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.

Interview of Source based on your Dialect of Study 10 pts.: In constructing a biographical character, one researches and uses the historical videos and audios to build authenticity. It is important to note that if actors have curiosity for the new world they are imagining, it is natural to want to speak to human experience in order to bring justice to the role. There is energy that is transmitted between two humans when stories are shared, and the artist takes it upon him-herself to bring justice and authenticity in voicing this story. Remember this person is helping you in understanding the world of the play or helping you in writing of your project. See possible interview question suggestions in constructing your interview. Grading is based on: 1. One questions that pertains to your story. 2 Questions that illuminate the culture without making the source uncomfortable about themselves or their English—getting one to tell a funny story, historical events, or talking about their passion are examples . 4. On time and uploaded a 5- minute portion of the interview in Assignments. 5. Good quality of recording.

Final Project Performance 40 pts.: This project will be graded on 1. Accuracy in accent features 2. Demonstrates intonation and phrasing of the accent. 3. Communicates 4. Demonstrates physical gesture that supports the dialect. 5. Connected to body-breath-impulse

GRADING BREAKDOWN FOR UNIT THREE: PERSONAL PROJECTS

Creating and Leading a Vocal Warm up	10 pts.
Sound Lab Share	20 pts.
Sound Lab Document and Source Transcription	20 pts.
Interview of Source	10 pts.
Rehearsal/Performance Process	40 pts.
Totaling	100 pts.

Three units will be averaged and grade letter assigned according to the University of Southern California Grading System:

A	95-100	C	73-76
A-	90-94	C-	70--72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	59 and below

ADDITIONAL POLICIES:

Assignment Submission Policy: All written assignments are to be uploaded in Assignments in Blackboard. 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.

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 and 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 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 1/19-21	Review of Voice and Body Concepts of Warm up and Dialects Training/Final Projects Discussed	Review components of a Warmup Progression	Partner Led Warmups Begin March 6 th Bring Course Readers

Week 2 26 th -28 th	Review of Phonetics And Dialect Acquisition Short Quiz on TH		Bring Jerry Blunts: Stage Dialects (recommended not required book)
Week 3 2/2-4	Introduction to Southern Voices/ Southern Playwright Readings	Practice: Sound Lab Share Practice: Write up Sound Lab Document uploaded Text: Copy of Chosen Scene uploaded in Assignments	T: In Class Sound Lab Shares T: Sound Lab Document T/TH Sight reads of Chosen Scenes
Week 4 2/9-2/11	T: Sound Lab Share T: Sound Lab Document T/TH sightreads of Chosen Scenes	Practice: Continue Listening to Southern U.S. audio practices and interviews Practice: Begin off book rehearsals with partner Research: Write up a Survey Paper	T/TH Off book rehearsals TH/ Surveys due 2/18
Week 5 2/16-18a	T/TH Off Book Rehearsals TH: Surveys Due EOD	Practice: Continue refining your scene for run through and Final Showing	
Week 6 2/23 rd -25 th	T: Run with Notes TH: Final Showing *invited faculty optional	Finalize Final Projects	
Week 7 3/4	Final Projects Chosen Discussion on Final Projects Warm up Partners Assigned	Choose NY Scene/partner	
Week 8 3/9-11	NY Introduction NY Playwright readings	Practice: NY Sound Lab Share and Sound Lab Document	T: In Class Sound Lab Share T: Sound Lab Document Due EOD T/TH Ny Sight reads of Scenes
Week 9 3/16-18 th	NY sight reads of scenes Actor Led Warm up	Research: Construct a Survey Paper based on your play Practice: Rehearse with Partner	TH: Survey Papers Due
Week 10 3/25 th	TH: Survey Papers Due Off Book Rehearsals	Practice: Continue to work with Scene Partner Final Project: Set up an interview for your project	
Week 11 3/13 st -4/2 nd	T: Off Book Rehearsals TH: Run Thru with notes Actor Led Warm up	Practice: NY Final Showing Final Project: Interview your Source	
Week 12 4/6-8 th	T: NY Final Showing TH: Final Project Interviews		

	Actor Led Warm up		
Week 13 4/13 th -15 th	Final Project: Sound Lab Shares and Sound Lab Document Due		
Week 14 4/20 th	Rehearsals for Final Voice Projects		Office Hours available for extra work
Week 15 4/27-29	Rehearsals for Final Projects		
FINAL	Share Dialect Projects	Invited Faculty	Date: May 11th 11 to 1 pm.

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

Graded Area: Dialects Quiz		
Transcription	10 pts	
Audio: Writing out what you hear	4 pts	
Differentiating from the Continuants and Plosives: Lists	6 pts	
Differentiating from the rounded vowels versus Tongue Arch	10 pts	

IPA Quiz

Learning Objective 2

9.5-10.00 A

8.5 B+

7.7-7.5 B

7.5 C

9.0 A-

7.8-8.0 B

7.6 C+

Rubrics for each of the Units:

Sound Lab Document and Transcription 20 pts.

Learning Objective 2 and 4

Graded Area	4 pts each	Comments
Detailed Transcription		
Accurate Identification of features (vowel/consonant)		
Identification of pitch, musicality, and overall resonance		
Noted subtle physical awareness		
Self-reflection on practice		

Learning Objective 2

20 to 19 Excellent Identification

18 to 16 Perhaps there is an area to deepen or practice

15 to 13 An area is missing, more attention given to the practice

Sound Lab Source Share 10 pts
Learning Object 2, 3

Graded Area	2 pts each	comments
Commitment to vowel/consonant features		
Accurate musicality and phrasing		
Maintaining accent while communicating		
Subtle physical shifts		
Communicating		

9 to 10 pts. Excellent, Holistic Accent incorporation voice, body and imagination
8 pts. Good Work, perhaps one area needs deepening
7 pts. Unclear in one or two of the areas.
6 pts. More attention given to practicing

Table Reads and Class Participation 10 pts
Learning Objective 2-3

Graded Area	2 pts each	comments
Applies the features of the Accent		
Knowledge of play and playwright		
Engages the other and employs active listening		
Initial choices on relationship and conflict		
Open to discussion and collaboration		

9 to 10 pts. Excellent, Holistic Accent incorporation voice, body and imagination
8 pts. Good Work, perhaps one area needs attention
7 pts. Lacking in one area

Survey Papers: 20 pts The purpose of the survey papers is to bridge socio linguistics and dialects to create specific and original performances based on knowledge of the culture, era and society.

Learning Objective 2

Graded Area	4 pts each	Comments
Acknowledges 3 references in Research		
Correlates research to vocal and physical choices		
Uses 4 socio linguistic topics to complete research		
Includes works cited or MLA format		
On time		

20 to 18 points Excellent. Research supports the vocal and physical choices of the role

17 to 15 Good Research. Perhaps one area needs more attention.

14 to 12 Missing areas of Research

Dialect Rehearsals and Performances are 20 pts each

Learning Objective 4

Graded Area	4 pts each	Comments
Accurate features		
Pitch, musicality, and phrasing connected to emotional life		
Embody inner physical shifts		
Communication authentically and truthfully according to story		
Open to growth and feedback		

20 to 19 Excellent holistic of balancing Accented demands with Voice, Body and Communication

18 to 17 Good Balance, perhaps one area needs attention

16 to 15 Good, Lacking in one area of Accent

14-13 More attention to accuracy and consistency of the accent

Rubrics for Final Project

Besides the above rubrics, the student is to lead a progressive warm up as well as conduct an interview based on their dialect of interest.

Progressive Warm up : Warmups are your own creation and have fun with them. Your task is to incorporate the below experiences into a 20 to 25 minute warm up for your classmates. You will be working with a partner, so you can share the areas of warm up.

Objective 1

Graded Area	4 pts each	Comments
Physical Awareness		
Breath Awareness		
Vibration into Resonating		
Vowel Work		
Consonant Work		

Interview of Source: Some actors find that interviewing a real person that will help shape their project to bring more justice and humanity to the work can be rewarding and awesome. 10pts.

Graded Area	2 pts each	Comments
Pertaining to your Story		
Illuminates the Culture		
On Time		
Good Recording quality		
A Five-minute highlight is a good length		