

USC School of Dramatic Arts

340B Intermediate Voice

Units: Two

Spring 2022: T/TH 11 a.m. to 12:50 p.m.

Instructor: Kathleen Dunn-Muzingo

Office Hours: TH 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 acquired this from the previous semester

DIALECT UNITS ONE AND TWO: Southern and New York City (50 pts per unit)

Sound Lab Document and Source Transcription: 10 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, 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 and consonant features of the speaker, 2. intonation and phrasing of the speaker, 3 includes physical behavior, and 4. Communication. 5. A brief sharing of the audio and video source and reflection of what you are hearing is part of the 340B advanced class. This will help solidify linguistic terminology and identify sensations correlating to symbol and their diacritical nuances. Here, we are becoming self-sufficient in our listening and identification skills. (learning objective 2)

Research 10 pts. Research papers identify and address socio- linguistic categories that influence accents of English. They are basic research that is required of every professional actor when they undertake a significant role that represents a particular dialect or part of a historical retelling. Research 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. The 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. It 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: 10 pts

The student is required to complete *a table read/ sight read of their material*. This exercise helps the student to refine their skills with an accent while getting immediate feedback. Hard copies of the text are mandatory in the class session, and a copy emailed to the instructor at the VERY moment the scene is chosen. . It is professional protocol to send your dialect coach the sides ahead of time (days in advance). The only exceptions are if the actor has signed a non-disclosure on the project, then it would not be lawful to share the script with anyone.

The requirements of the sight reading include the following: Utilizing the new vowels and consonant features of the dialect, and the carry- over of intonation, musicality, and overall resonance of the accent. Being open and receptive are also part of learning any new skill.

For *class participation*, exercises will be introduced based on the needs of the class.

DESCRIPTION OF REHEARSAL AND PERFORMANCE:

Performance Process: 10 points

Here is where you apply your knowledge of the accent in performing a scene or monologue. You will need to voice 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)

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

**Participation in your reflection of your work as well as supportive feedback of your classmate's work is also part of the performance process. (Learning objective 4)

OVERVIEW OF GRADING BREAK DOWN FOR UNIT ONE and TWO

Sound Lab Document and Sound Lab Transcription:	10 pts.
Sound Lab Share	10 pts.
Research/Interview	10 pts.
Table Reads and Class Participation	10pts.
Performance Process	10 pts.

FINAL VOICE PROJECTS:

THE FINAL VOICE PROJECT is of the student's choosing, provided it is socially and ethically acceptable. Here is an opportunity to explore your family of origin voices, a favorite culture, or a dialect that you are curious about. Think of how you will be using this voice after graduating USC. Is it to tell your personal history or to be immersed in your favorite dialect and writers that support these voices? Is it the start of your one person show or to originate voices from a favorite book? You may also write your own monologue or cultivate a voice from poetry or a folksong. These are just some examples from past projects. The final projects are based on the previous skilled areas which you have learned so far, please refer to the previous page for the categories already discussed:

Sound Lab Document and Sound Lab Transcription:	10 pts.
Sound Lab Share	10 pts.
Research/Interview* see final project	10 pts.
Rehearsal/Performance	10 pts.
Guided Warm up	10 pts.

Description of the graded areas:

Research/Interview 10 pts. Rather than a research paper, I will accept interviews between yourself and a

human resource. Base your interview on the following topics of your research paper guidelines. You will share five minutes of your interview with the class. These are great gifts for the class to add to personal libraries for future projects. See rubrics for areas graded.

Guided Warm Up (10 pts) : This is required for each student. You are invited to work in pairs or be solo. You will be given two days to lead the Warmup. You will be graded on leading the following areas: 1. Breath awareness 2. Physical awareness exercise 3. Support work. 4. Vibrating into resonating. 5. Vowel and Consonant Work. You can take from past books, teachers, or invent a verbal game for vowel and consonant portion. This is a great opportunity to bring in things that have worked for you and share them your cohort. You are invited to take from the cumulative progression we have been experiencing in class and give it your own perspective.

The Warmups begin March 1st. We will decide on the line up after the first week of class.

The Three units will be averaged, and a 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:

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.

Assignment Submission Policy: All written work is 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 a makeup unless your work has been exemplary throughout the course. Each absence constitutes a one-point deduction. Review the SDA policy regarding missed rehearsals and performance.

Participation is further determined as “the qualities of professionalism”

1. Bring to every class appropriate material, text, hard copies of scene work
2. No use of electronic devices during class, however, journaling is welcomed
3. Wear appropriate warm up attire, no flip flops, or shorts.
4. Openness to working and supportive of each other’s progress.
5. Assignments are on time, text memorized, and you are available to work with your partner outside of class.
6. Appropriate rehearsal attire and props are expected during rehearsal and performance.
7. 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.**

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 1/11-13	Review Southern Features Warm up into IPA review	Practice Features and Decide on Play/Role Prepare a Table Read of Southern Voice	
Week 2 18-20	Practice with Southern Voices into Table Reads of Material	Practice your Sound Lab Share, based on your role Write up Sound Lab Document-Transcription	T/ Sound Lab Shares TH/ Sound Lab Documents/Transcriptions Due
Week 3 25-27	T/TH Southern Sound Lab Shares Applications and Exercises	Prepare an off-book version of your text Write up your Research or acquire an interview	T/TH Off book rehearsals
Week 4 2/1-3	T/TH Off Book Rehearsals TH Research Due	Deepen your Text Work	T/TH Final Pass of Southern pieces TH: Final day if sharing interviews—Wrap up Unit
Week 5 2/8-10	Final Pass of Southern Pieces Wrap up of Unit	Practice: Continue scene work for first off book rehearsals	

Week 6 2/8-10	Introduction to NYC city voices	Practice NYC features, review contents audio Select material for NYC	
Week 7 2/22-24	Sight Reading of NYC material	Construct a Sound Lab Share Write up Sound Lab Document and Transcription	Actor Led Warmups Begin T/TH Sound Lab Shares TH Sound Lab Document and Transcription
Week 8 3/1-3	T/Sound Lab Shares Applications and Exercises TH Sound Lab Doc Due	NYC Rehearsal Off Book Write up Research or Acquire an Interview	T/TH off book Rehearsals TH Research paper due
Week 9 3/8-10	NYC off book rehearsals TH Research due Discussion of Voice Projects	Dialect/Voice Project Finalized	T/ NYC final passes T/ Wrap up of Unit and share any interviews.
Week 10 3/22-24	T/ NYC final Passes and Wrap up with interviews TH: Finalization of Voice Projects	Bring in text for Dialect Project for Table Reads Bring in interviews as you acquire them	
Week 11 3.29-31	T/TH Address features for Projects for Final	Sound Lab Shares of Final Voice Projects Sound Lab Documents- Transcriptions Due	T: Sound Lab Shares TH sound Lab Documents Due
Week 12 4/5-7	T/TH Sound Lab Shares and Sound Lab Documents Due Table Reads	Begin off book process Acquire Interviews	
Week 13 4/12-14	Off book rehearsals With applications and exercises Share Interviews		
Week 14 4/19-21	Off book rehearsals With applications and exercises Share interviews	Devise a Research Paper if you do not have an interview	T: Research papers due if you did not bring in an interview

Week 15 4/26-28	Final Pass of Voice Projects Research papers due if you did not have an interview		
Final T/May 10th 11 a.m. to 1 p.m.	Sharing of final Voice Projects		

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:

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

Rubrics for each of the Units:

**Sound Lab Document and Transcription 10 pts.
Learning Objective 2 and 4**

Graded Area	2pts 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		
Connected to the Circumstances of the human being-relationships and conflict		

**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

Graded Area	2 pt. each	comments
Applies the features of the Accent		
Knowledge of play and playwright		
On Time and prepared		
Engages in Sound and Movement Explorations		
Open to discussion and collaboration		

9 to 10 pts. Excellent, Holistic Accent incorporation voice, body, and knowledge

8 pts. Good Work, perhaps one area needs attention

7 pts. Lacking in one area

Research Papers: 10 pts the purpose is to bridge socio linguistics to performances based on knowledge of the culture, era, and society. Learning Objective 2. This can be exchanged for an interview. See page 12 for Interview Rubrics

Graded Area	2 pts each	Comments
Acknowledges 3 references in Research (2pts)		
Correlates research to vocal and physical choices (2pts)		
Uses 4 socio linguistic topics to complete research (4 pts each)		
Includes works cited or MLA format (2pts)		

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

Performance Process 10 pts

Graded Area	2 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**
- 18 to 17 Good-Technically proficient**
- 16 to 15 Good—lacking in one area**
- 14-13 More attention to accuracy or basic voice work, unclear**

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. 10 pts.

Graded Area	4 pt. each	Comments
Pertaining to your Story's research		
Illuminates the Culture		
On Time and Good recording quality		
Sharing with class: five minutes of the interview		
Presentation that covers the above topics of research and culture in a 10-minute presentation (5 minutes can be interview)		