

# USC School of Dramatic Arts

## THTR 339a The Actor's Instrument II Voice and Body (4 Units)

Fall 2022 M/W 3:00 to 4:50 p.m. PED206  
F 11:00 to 12:50 p.m. PED205

Instructors: [Esther K. Chae](#) and Kathleen Dunn-Muizingo

**Course Description** This course is designed for the actor to enhance skills in the areas of voice, speech, dialect acquisition, movement, physical awareness, and agility. The ending result is to create an integrated and organic process in voice and movement that will support the actor's physical, emotional and psychological process in role creation.

For the *voice portion*: We will build upon the previous two years of exploring voice and speech sensations into dialect training. You will add to your warm-up and acquire new sensations of resonance work, pitch dynamics, flexibility, and clarity. Therefore, it is imperative that you come on time to review, listen to your body, and grow your vocal skills. There will also be a movement component to the process which will add to your experiences of voice/ body integration. The goal is to provide you with integrative and imaginative explorations which support your acting, voicing, and emotional life.

For the *dialects portion*: Before dialect acquisition can take place, you are responsible for participating and completing phonetics into speech work. The Phonetic Unit provides a sensorial knowledge of the International Phonetic Alphabet through sound, movement, speech, and imagination work. This process will provide you with the basic tools of dialect acquisition that professional actors use. After completion of the International Phonetic Unit, we will be introduced to our first dialect of English: British English. This practice will culminate in scene work utilizing your voice and dialect skills.

For the *movement portion*: The goal is to awaken and strengthen the actors' physical intelligence, especially during this challenging time of a pandemic, and to bring movement back as the core expression of an actor's tool. Students will learn a variety of exercises and practices related to the body to bring acute awareness and control to the actors' bodies and therefore mind and soul. The goal is to activate the actors' body, along with voice, that is filled with play, joy, flexibility, spontaneity, fearless commitment, and authenticity. Physical contact between the teacher and students and amongst students will be minimized than pre-Covid and conducted in a mindful and respectful manner, with safety first in mind.

The methodologies introduced in Movement for Actors are processes that take time (sometimes years!) to absorb and understand. Stay curious, positive, and playful about the work. Patience and practice is paramount. Resist judgment and expectation of any specific result/outcome. It is about the commitment to the physically oriented process and staying present in the experience.

We are very excited to be working with you on this journey of integrative artistry. Please reach out to us at any time if you have any questions or concerns.

### Classroom Philosophy and Expectations

This class aligns with USC's [Unifying Values](#) and School of Dramatic Arts's principles of anti-racism, anti-oppression, inclusivity, diversity, equity, and culturally responsive pedagogy. We seek to educate not as privileged experts, but as facilitators whose hearts and minds are concerned with our student's health and well-being both as individuals and collectively. We encourage and celebrate students who speak out as advocates for themselves and others and 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 originality, resilience, and bravery.

In order for this philosophy to strive, the students must acknowledge that our body, with our mind and soul, is who we are, and opening ourselves to critique (or peer feedback) can be a vulnerable process. To model the expectations

of a professional work environment in our field and promote a respectful, safe, and creative classroom environment, we agree to respect the space/equipment, fellow students, professors, and shared experiences. All students are expected to be prompt (class/rehearsal time, deadlines etc.) and open to receiving and giving each other respectful and thoughtful performance feedback and constructive criticism in the positive spirit with which it is given as a means of development.

## **Learning Objectives**

For the ***Voice Portion*** of the class, the student will be able to:

1. Identify and apply the innate energies of the body to enhance physical awareness and its relation to voice and dialect study.
2. Continue the development of a personalized warm-up that includes new sensations of voice and speech.
3. Identify and vocally re-produce linguistic sensations of the International Phonetic Alphabet, Mouth Chart and Pulmonic Charts.
4. Engage in self-assessment tools of listening and feeling vocal sensations to understand one's own English.
5. Differentiate and apply specific features of various Dialects of English
6. Utilize simple socio-linguistic research to arrive at a deeper understanding of the diverse and complex history of the human voice and how it relates to identity and role creation.
7. Design a personalized process for dialect acquisition (listening, practice, transcription, communication, and transformation).
8. Compile a repertoire of region-specific writers, plays, and scenes for stage, film, and new media
9. (Classroom philosophy) Practice professional behavior: being on time, with the appropriate materials, engaged in the class session, and supportive of one another's learning process.

For the ***Movement Portion*** of the class, the student will be able to:

1. Understand basic and foundational elements of body movement and its applied physical expressions.
2. Develop awareness of the actor's body as one of the core instruments related to acting and creativity.
3. Lead yourself and others in a full-body warm-up, applying learned principles and practices.
4. Utilize various movement-based techniques, using Viewpoints as the foundation for Movement for Actors.

## **Required Reading / Movement section**

[The Viewpoints Book: A practical guide to Viewpoints and Composition](#) - Anne Bogart and Tina Landau  
Voice Section: The Dialect Handbook compiled by Dunn-Muzingo

All articles and links posted on Blackboard and Google Doc link.

## **Class Notes**

Before each class, students must check emails from the professor, review Google Drive and live syllabus for all updates, including safety precautions, class location, and reviewing preparation materials, such as articles, videos, and websites.

For Voice and Movement class, bring personal yoga mats & tune-up balls & water bottles with straws (no food) & hand sanitizers & masks (tune-up balls are optional for voice class)

Bring personal Reflection/Progression Journal to class (physical pen/paper, no electronics)

Attire: Comfortable clothing appropriate for movement and voice (not too revealing/distracting). Bring layers for different spaces and temperatures. Workout/yoga attire are great (no jeans, short shorts, midriff, low-cut tops). Minimal jewelry (must be safe for everyone) Hair off the face (unless for specific performance purposes). Athletic or dance shoes, and be prepared to work barefoot also. Grades will be affected if inappropriately dressed.

Phones/Electronic Devices must be off your body, in the bag, and out of sight during class (unless cleared by the instructor for possible classwork) Stating the obvious but no texts, calls, or email for the duration of the class.

Attendance: Both the voice and movement class is based on active and experiential learning, your body must be in class to move! Attendance and participation in class are mandatory. No unexcused absences are allowed, in accordance with School of Dramatic Arts guidelines.

Each unexcused absence will result in a -2 point reduction in your overall grade. An excused absence is due to Covid related / serious illness, grave emergency, or the appropriate SDA leave of absence. Manageable personal and family matters do not constitute a basis for an excused absence. You are responsible for all work missed.

Lateness is disruptive and unprofessional. If you enter after attendance has been taken you are considered tardy, a -1 point deduction will be taken. If the student has three or more unexplained absences **or** "tardies" during the course, their final overall grade will be docked -5 points.

**Final note:** A vital component of professionalism is refraining to talk negatively about the work and personalities in class with others and on social media platforms. This leads to negative energy and misinformation. It is my hope that we gain invaluable practice of being proactive in things that matter: - health, wellbeing, and collaborating creatively. Communication is one of the virtues we can practice and will be a major behavioral trait to success in the future.

## COURSE SCHEDULE: A WEEKLY BREAKDOWN 18-20 students / 100 mins (1 hr 40 mins)

IMPORTANT: The syllabus, weekly agenda and assignments are posted on Blackboard (Voice) and Google Doc link (Movement). Necessary day to day updates and communications will be done via USC email.

The class schedule is a “live” syllabus where content changes under the professors’ discretion due to the creative growth process, space availability, guest speaker scheduling, safety protocols, and class needs - especially towards finals. It is your responsibility to manage the time and finals of various classes; and to keep updated on changes by attending class, reviewing class Blackboard/Google Doc link, and reviewing & responding back to emails from professors. Also note as working professionals in the industry, there might be times this semester when class content order might need to change/shift to either side of voice or movement.

In addition to in-class contact hours, all courses must also meet a minimum standard for the 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.**

\*For Movement section, bring individual yoga mats + Reflection/Progression Journal (every class) + [tune-up balls](#) (as needed)

\*The Voice class is also Dialects Training. For simplicity, we will refer to the class as “Voice” Class in the Schedule.

Tentative Scheduling: The Instructors reserve the right to adjust based on group experiences and the training process.

Week 1 8/22-26	(Mon) Combined  Introductions Syllabus  Professional and Artistic Code of Conduct	(Wed) Voice  Relaxer energizers into Body Energies  Basic Voice and Body Concepts  Dialect Acquisition Discussion	(Fri) Movement  Warm-up exercises  Introduction to 9 Viewpoints: Tempo/Duration/Rep etition/Kinesthetic Response/Shape/Ges ture/Spatial Relationship/Topogr aphy/Architecture	Homework:  V: record KIT LIST and save to your phone V: choose shakespeare sonnet/mono  M: Read and review <a href="#">Viewpoints Chapter 5</a>  Homework	Due:  Movement readings due before Friday Class 8/26  V: Shakespeare Sonnet/Mono uploaded to blackboard Wednesday EOD 9/2  V: Kit List Recorded before class. Monday 8/29
Week 2 8/29-9/2 <a href="#">2V1M</a>	(Mon) Voice Sound and Movement into Phonetics.  Maluma Experiment into Sound & Movement work with the Vowels.	(Wed) Voice  *Warm up * Sound and Movement work  Creating the Simple Vowel Ladder  A Need for Words.	(Fri) Movement  Viewpoint + Mirror exercise  Group discussion regarding PINA and performer’s expression through movement	V: Memorize Simple Vowel Ladder and their sounds, Create IPA Flash cards.  M: a) Research Tanztheater ( <a href="https://www.pina-bausch.de/en/">https://www.pina-bausch.de/en/</a> , non- verbal dance theater) Watch “ <a href="#">PINA</a> ” (movie) - make note on PINA, focused on	Movement a) PINA research due before Friday class 9/2  b) Introducing Composition reading due by Wed 9/7  Voice: Four lines of text memorized by Friday 9/9

				<p>3 points → Use of Viewpoint techniques, emotions and non-verbal story-telling/narrative.</p> <p>b) Read and review <a href="#">Introducing Composition</a></p>	Voice: Bring your IPA index Cards to class. Friday 9/9
<p>Week 3 9/7-9/9</p> <p>*Labor Day-Monday</p>	<p>(Mon) Labor Day No Class</p>	<p>(Wed) Movement</p> <p><a href="#">Tune-up/Yoga Massage balls</a></p> <p>Viewpoints + Composition exercises</p> <p>Rehearse <a href="#">Composition</a> using ingredients (in groups) - review <i>COMMENT</i> section</p>	<p>(Fri) Voice Warmup/Review Creating the Complex Vowel Ladder</p> <p>A Need for Word:/Share your index cards.</p> <p>Finding your monologue-Sharing four lines of text</p>	<p>V: Be prepared to share a version of your text with Intrinsic Pitch leading the emotional meaning.</p> <p>V/Text Work: : Write a journal reflection on Vowels leading the meaning.</p> <p>M: Assignment: Read and review <a href="#">Introducing Composition</a></p>	<p>V: Prepare a Shared Version of your text with Intrinsic Pitch of the Vowels leading the emotional meaning. Wed 9/16</p> <p>V/Text Work: Vowel Journals Due Wed 9/16 end of day. (uploaded to blackboard)</p>
<p>Week 4 9/12-16</p> <p><a href="#">2V/1M</a></p>	<p>(Mon) Voice</p> <p>Diphthongs, Triphthongs, rhotic vs non-rhotic r</p> <p>Introduction to the Mouth Chart</p> <p>Explorations with Intrinsic Pitch</p>	<p>(Wed) Voice</p> <p>Share a version of your text with Vowels Leading</p> <p>Vowel Journals due at the end of day</p>	<p>(Fri) Movement</p> <p>Body scan exercise (tension &amp; release)</p> <p>Presentation of Compositions, incorporating “ingredients.”</p>	<p>V: Begin your IPA transcription of your text (100 words). *</p> <p>V: Watch the video Tutorials on the Consonants and their symbols.</p>	M: Read
<p>Week 5 9/19-23</p> <p><a href="#">1V/2M</a></p>	<p>(Mon) Movement</p> <p>Warm-ups Vocal Viewpoints</p>	<p>(Wed) Movement</p> <p>Warm-ups Vocal Viewpoints</p>	<p>(Fri) Voice</p> <p>Introduction to the Consonants and their Symbols via Sound and Movement</p> <p>Introduction to the Pulmonic Chart</p>	<p>V: Work up a version of your text with Consonants leading Monday 9/26</p> <p>V: Consonant Journals: Discoveries when Consonants Lead the meaning</p>	<p>V: Share a Consonant Version in Class Monday 9/26</p> <p>V: Consonant Journals Due end of day Monday 9/26</p>

<p>Week 6 9/26-9/30</p> <p>2V/1M</p>	<p>(Mon) Voice</p> <p>Share a Version of your Text with Consonants Leading</p> <p>Consonant Journals Due end of Day</p>	<p>(Wed) Voice: Wrap up of IPA Unit: Discuss Paperwork Due</p> <p>Tutorials/ Check Ins</p>	<p>(Fri) Movement Guest Speaker (Joanne DeNaut, Casting Dir. &amp; Artistic Associate of South Coast Repertory Theater TBConfirmed)</p>	<p>V: IPA paperwork. Kit List Assessment and Transcriptions.</p> <p>M: Comedy and Movement research Watch Watch movie “<a href="#">Air Guitar Nation</a>”(movie) and note movement related to comedy and performance.</p> <p>Review recording of guest speaker David Jung (World Air Guitar Champion)</p>	<p>V: Upload IPA Paperwork via Blackboard Friday 10/7</p>
<p>Week 7 10/3-7</p> <p>1V/2M</p>	<p>(Mon) Movement</p> <p>Mid Term Check-in and discussion</p> <p>Air-guitar performance rehearsal</p>	<p>(Wed) Movement</p> <p>Air-guitar performance rehearsal (bring journal &amp; headphone)</p>	<p>(Fri) Voice</p> <p>F: British Unit Intro</p> <p>History of British English:</p> <p>Home Counties versus Received Pronunciation</p>	<p>V: Choose a scene for British Unit (instructor will give a suggestion)</p> <p>V: Practice British Accent and watch the tutorials/videos provided in blackboard.</p> <p>M: Prepare Air Guitar 1 min piece (score/script, music, costume etc.)</p>	<p>V: choose a partner and scene uploaded on blackboard before Friday 10/21* Bring Hard copy of your scenes to class 10/21</p>
<p>Week 8 10/10-10/12</p> <p>(Equals out so no notes)</p>	<p>(Mon) Voice</p> <p>British Practice and Drill Work</p> <p>Group Sound Lab</p>	<p>(Wed) Movement</p> <p>Air-guitar performance presentations</p>	<p>*Fall Recess no class</p>	<p>V: Create a Sound Lab Document and be ready to share 100 words of your British Source.</p>	<p>Character study through movement preparation - choose 1 character / 1 scene you are working on in class and develop “movement basket”</p> <p><a href="#">Review recording of Michael Leon Thomas</a> (dance choreographer)</p> <p>V: In Class Sound Lab Shares due in Class Friday/ 10/21.</p> <p>V: British Sound Lab Documents due E.O.D. Friday 10/21</p> <p>V: Bring hardcopies of your scenes for table reads</p>

Week 9 10/17-21	(Mon) Movement  Character study through movement - discussion and rehearsal	(Wed) Movement  Character study through movement presentations	(Fri) Voice In class Sound Lab Shares Discuss Rehearsal Process Table Reads of Scenes Begin	V: Practice and Drill Outside British rehearsals begin  Write up British Survey based on your character	V: British Survey papers due E.O.D. Monday 10/24
Week10 10/24-28	(Mon) Voice  Finish Table Reads of British Scenes	(Wed) Voice	(Fri) Movement  Character study through movement presentations	V: Off Book Rehearsals for half of your scene	V: Half off book Rehearsals (group 1) 11/4. with props and costumes.
Week11 10/31-11/4	(Mon) Movement	(Wed)Movement	(Fri) Voice Half off book rehearsals (group 1)	V: scene work with your partner/s	V: Half off book Rehearsals (group 2) *with props and costumes 11/7.
Week12 11/7-11  CULMINATION	(Mon) Voice  Half off book rehearsals (group 2)	(Wed) Movement  Final Composition (3-4 groups TBD) - review <i>COMMENT section</i>	(Fri) Veteran's Day Holiday No Class		V: Full off book rehearsals (groups 1 and 2) * props/cost 11/16 and 18
Week 13 11/14-18	(Mon) Movement  Final performance rehearsal	(Wed)Voice  Full Off Book Rehearsals (group 1)	(Fri) Voice  Full Off Book Rehearsals (group 2)		V: Final run scenes and monologues props/cost 11/21
Week 14 11/21-25	(Mon) Voice  Final run of all scenes with notes	(Wed) Movement  Final performance rehearsal	(Fri) Thanksgiving break		V: British Final *Friday 12/2 *props/cost.
Week 15 11/28-12/2 1V/2M	(Mon) Movement  Final performances	(Wed) Movement  Final performances	(Fri) Voice  British Final: Scenes and Monologues		
Week16 Final Week	(TBD) Final Written Exam				

## Grading

Breakdown incorporates the two sections of Voice and Movement (totaling 200points).

Then averaged into a 100% grading scale (ex. 90 points Voice + 88 Movement = 178 x  $\frac{1}{2}$  = 89% = B+)

### Movement Section

Grades are based on performance and active participation, both in-class and out-of-class online communication, including responding back to emails/required exercise deadlines via Google Doc.	% (points) of Grade
1) the quality of class participation (including daily attendance, class discussion, peer feedback, and respectful and positive attitude)  2) satisfactory completion of assignments and meeting deadlines (including reviewing material outside of class and uploading assignments)  3) the quality of in-class acting performances (attention, commitment, willingness to collaborate/experiment and being an attentive audience) and out of class recordings/uploads and rehearsals (non-availability for your partner will be penalized)	30
<b>Performance Assignments:</b> Warm ups @ top of class (10) First Viewpoints + Composition (5) Air Guitar Presentation (5) Character Study through Movement (10) Final Performances (20)	50
<b>Written Assignments:</b> Reflection and Progression Journaling (RPJ) related to all assignments (5) Final Exam (10)	15
<b>Grade Reductions:</b> Missing an assignment -3 points Unsatisfactory or inactive participation/collaboration outlined in the above breakdown - 3 points Absence - 2 points for each Tardiness - 1 point for each	
Total	100



## Grading breakdown / VOICE SECTION

\* Refer to the end of the syllabus (voice portion )for descriptions of the graded areas.

Participation and Submission Grade: Grades are based on performance and active participation, both in class and out of class on-line communication. Responding back to emails and submitting written assignments via Blackboard. This area is included in the rubrics of each unit. This is practicing the skills of professionalism and taking responsibility for your work.	
<b><i>IPA UNIT TOTALING 50 POINTS</i></b> Three journal entries (body energies, vowels, and consonants) 5 pts each Kit List Assessment (Symbol Identification, Recordings, vocal self assessment) 5 pts. IPA Transcription of your text (Identification of 100 words in IPA, handwritten) 10pts. Vowel and Consonant Explorations (Leading a specific vocal energy) 10 pts each 20 pts.	
<b><i>BRITISH UNIT Totaling 50 POINTS</i></b> Sound Lab Document Paperwork (Transcription and written portion) 15 pts. In Class Sound Lab Share of Source/Practice 5 pts. British Research Paper (History behind the Voice) 10 pts. Rehearsal Process (Table Read, memorized, working with partner, collaborative, willing to take notes and deepen the work) 10 pts. BRITISH FINAL (accurate with the accent, allowing subtle shifts in physicality, communicating and engaged in the other, connected to emotional life) 10pts.	
<b>Grade Reductions:</b> Missing an assignment -3 points *Each day it is late, one point reduction. After the third day, the student will be unable to turn in the late work, unless prior arrangements have been made with the instructor. Unsatisfactory or inactive participation/collaboration outlined in the above breakdown - 3 points Absence - 2 points for each Tardiness - 1 point for each Showing up late to the voice/body warm-ups	
Total	100

## Grading Scale

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

## **SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any classwork. There will be no exceptions made for absences in a class, missed or delayed assignments, homework, or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.*

### **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](http://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 GFS 120 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) 814-4618 (Video Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

#### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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#### **Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:**

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production

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#### **SDA Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

**Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services - (213) 740-0776*

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

**Students with disabilities must provide accommodation letter and form to professor at the beginning of the semester.**

*USC Campus Support and Intervention - (213) 821-4710*

[campussupport.usc.edu](http://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101 [diversity.usc.edu](http://diversity.usc.edu)*

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call [dps.usc.edu](http://dps.usc.edu)*

Voice Addendum: Here you will find a detailed description of assignments.

## DESCRIPTION OF ASSIGNMENTS FOR IPA UNIT:

**Journals: (5 points each, totaling 15 pts)** Three journal entries on the following: explorations on the use of the Body Energies, Consonants and Vowels and the application of these sensations in exploring your text AND in daily life. This is foundational awareness training and aids you in defining your personal vocal and physical sensations of dialect acquisition. Therefore, attendance is mandatory. The journals will be assigned the first three to four weeks of the semester. Please upload the submissions to blackboard on the due date, double spaced word document, or handwritten. You are welcome to include drawing and artwork of how these inner sensations change you physically or behaviorally; please include a description. (learning objective 1,3)

**Kit List Assessment (5 pts)** This assignment helps in identifying and reproducing the sounds of the Phonetic Alphabet. ***This will be your personal voicing of the International Phonetic Alphabet. The International Phonetic Alphabet system was created in the late 1800's by French, Dutch and English Linguists, we will use this alphabet to acquire a basic awareness of IPA symbol and sound. By no means will you need to sound like me or someone other than yourself voicing these symbols on your personal recording.*** (Learning Objective 3)

1. During the first week of class, please record yourself saying the word list created by phonetician John C. Wells, called THE KIT LIST. You can find the Kit List on Blackboard under Content. Keep this recording on file.
2. After the IPA Unit, you will record the list again) This becomes your library of YOU voicing the IPA phonetic Alphabet for the English speaker.
3. Provide a brief description of any new changes in pronunciation of the words, then conclude with an overall assessment of your voicing. Upload the Kit List Document on the due date.

**Transcription of your Text in International Phonetic Alphabet (10 pts)** Upon completion of the IPA unit, you will transcribe the first 75 words of their performance text. This assignment builds your identification skills for the Phonetic Alphabet. (Learning Objective 3).

**Class participation and explorations (Mandatory to keep points)** For class explorations, please participate to the best of your ability. It is imperative you show up ON TIME to the training process, as this is equal to showing up for your craft, to the film set, or rehearsal. Professionalism is on time, with the appropriate materials, engaged in the explorations, asking questions pertaining to the topic explored, being supportive and respectful of others without the intent to harm or disrupt. Absences will result in a .5 reduction to this unit. Unless excused due to illness or medical emergency (learning objective 9)

**Two Explorations (Sharing) of your Selection (10 pts each; totaling 20pts)** You will have the opportunity to apply your understanding of the phonetic alphabet in Two Shared versions of your IPA text. Think of the 'shares' as a study in how the vowels versus consonants can affect meaning and change behavior. The shared versions will be graded on the following: Commitment to the leading vocal energy, making new discoveries in meaning via the vocal energy, allowing for subtle shifts in body and thought, communicating self-to- other, and breathing according to the set of circumstances. (Learning Objective 5, 6,7)

## DESCRIPTION OF ASSIGNMENTS FOR BRITISH UNITS:

### **Sound Lab Document and Source Transcription: (15 pts).**

In the areas of performance, you are encouraged to bring authenticity and specificity to the role. The Sound Lab Document helps you identify and explore the areas of the dialect to create authenticity and specificity. Please follow the Sound lab Guidelines in the Course Reader in composing your paper. This paperwork (Sound Lab and Source Transcription) will be submitted for each dialect unit. (Learning Objective 5,6)

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

**Sound Lab Share: (5 pts).** On the day that the written sound lab is due, and as part of the warmup, you will be given the opportunity to share your practice. The areas of focus for this exercise are: 1. Commitment to specific vowel features, 2. and consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. including physical behavior, and 5. Communication. A brief discussion and assessment of the areas to refine will follow the exercise. (Learning Object: 5 , 6, 7)

**Research Paper: (10 points)** This paper provides you an experience in understanding how sociolinguistics affects body, voice, and behavior. You will learn to make acting choices based on status, era, economics as well as other social constructs. Refer to the Course Reader's Written Requirements for a detailed explanation on how to create your research paper. (Learning Objective 4))

**In Class Table Read, and Class Participation in Explorations: Mandatory** The student is required to complete a table reading of their text/scene. These tasks help the student refine their professional rehearsal skills with an accent and provide students class time to ask questions. Hard copies of the text are mandatory for the sight read and a copy sent to the instructor. The requirements of the table reading include the following: preparation of the script with the new vowels and consonant features of the dialect, basic attempt at intonation and phrasing. Not being afraid to fail and ask questions. (Learning Objective 5 ,7)

## DESCRIPTION OF FIRST REHEARSAL AND FINAL REHEARSALS and PARTICIPATION:

**First Rehearsal and Final Pass of Scenes: 10 pts. (20 pts total)** In this part of the process, you will share your knowledge of the accent via rehearsal and performance. Two class rehearsals are mandatory to receive the full grade. Both first and second rehearsals are memorized and blocked. This is what is expected on the day of the film. In Regional Theater Houses, the actor is expected to be memorized on the first day of blocking. On the second rehearsal you are expected to incorporate and deepen your notes from the first rehearsal. (Learning Objective 5)

**Missed in-class rehearsals; The student will not receive credit for missed rehearsals.** In first rehearsals, students are expected to be 1. Memorized with breath-body thought 2. Applying the vowel/consonant features. 3. Incorporating musicality and phrasing 4. Engaged in communication 5. Honoring feedback from instructor and group in a professional manner. (Learning Objective 5, 7)

**Final Pass (Second) Rehearsal :** Here is the second chance to incorporate notes with the accent. The second showings are graded on the following criteria: Accurate vowel/consonant features, 2. Authentic musicality and phrasing of the Dialect 3. Specificity in embodiment (breath, body energy and spine of the person), 4. Connected to meaning 5. Engaged in communicating with the other (with intention). Reflection and discussion will follow the performances. (Learning object 5, 7)

**Props and Costumes mandatory for Off BOOK rehearsals.** Welcome to producing and designing the world of the play to the best of your ability on a shoestring budget. Start building those directorial, production and design skills now!