****

**THTR 540D – Advanced Voice & Diction**

**Section: 63250D**

**Units: 2**

**Spring 2023 – M/W 1:00-02:50pm**

**F/ 10-11.50**

**PED 204/MCC 109**

**Instructors: Natsuko Ohama**

**Office hours: by appointment**

**Email:** [nohama@usc.edu](mailto:nohama@usc.edu)

**Reply timeline: Within 48 hours**

**Course Description**

We will be continuing the voice and speech work that began in the fall semester. There will be continued review of the vocal progression, the phonetic pillow work, work Winter’s Tale, the star project and the Last Days of the Misanthrope MF\* Dropping in of text, work on structure, connection to language, and finding out what the projects need. There is a lot to accomplish! The overall goal is to learn ways of working, how to approach text, more individual understanding, research and individual autonomy.

***Voice and Speech Class Philosophy:***

*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 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**

Flexibility, connection, strength, and the tools to learn characterization, will be some of the goals we will be working towards. More individual work will be demanded as more information is accumulated, to increase and enhance each actor’s skill level. There should be a deepening of the connection to text, and looking to increase speed, freedom, flexibility, clarity of thought and acting process in text usage. Focus will be class work supporting and exploring projectsthrough the semester. This is a very forward-thinking group and there are myriad possibilities for these creative projects. The relationship to each other and enhancing co-operation is paramount to this ensemble.

By the end of this course, students will be able to:

-Maintain vocal health through regular self-guided warmups

-Devise an independent "Dialect Donor Project" for the selected global dialect of choice

-Create a "Star Project"

-Add to the repertoire from Fall semester by acquiring more dialects for stage, screen and new media

**Required Materials**

*-Joy of Phonetics Workbook* by Louis Colaianni

*Freeing Shakespeare’s Voice: The Actor’s Guide to Talking the Text* by Kristin Linklater

- We will provide other required materials via Blackboard. These will include articles, videos, and websites germane to the voice work.

- Please bring a dedicated notebook to every class for hand-writing and drawing.

**Recommended Materials**

**-***English with an Accent: Language, Ideology, and Discrimination in America*

byRosina Lippi Greene

**Description and Assessment of Assignments**

Class assignments will include personal writing as well as research, phonetic transcription and performance work. heritage, and art.

**Grading Breakdown**

Grades will be recorded in the Blackboard gradebook and updated weekly.

|  |  |  |
| --- | --- | --- |
| **Assignment** | **Points** | **% of Grade** |
| **Dialect Donor Lab** | **25** | **25%** |
| **Midterm Dialect Sharing** | **15** | **15%** |
| **Performance Projects** | **30** | **30%** |
| **Star Project** | **15** | **15%** |
| **Participation** | **15** | **15%** |
| **TOTAL** | **100** | **100%** |

**Grading Scale**

Course final grades will be determined using the following 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

## **Course-specific Policies (Assignment Submission, Grading Timeline, Late work, and Technology)**

**Assignment Submission:**

Guidelines and expectations for all of the above components of your grade will be discussed thoroughly in class, establishing specific parameters to follow.rehearsals and performances will be delivered in class, and corresponding written work with those assignments. Please ask us for clarification if you need it at any time in the semester.

**Grading Timeline:**

Grades from written work will be uploaded two days after the deadline.

**Late Work:**

No late assignments, exercises, or delivery of performances shall be accepted unless advance extensions have been arranged with me or unless exceptional circumstances occur.

## **Attendance**

Attendance of each pre-scheduled tutorial is imperative, especially as the rehearsal schedule is immoveable and a missed session will not be able to be rescheduled or made up unless approved arrangements are made and extension is given in advance for extenuating circumstances.

Lateness and absences will be evaluated on an individual basis. Unexcused absences are unacceptable. Communication with us is part of evaluation. No credit for missed classes and no makeups for missed performances unless extenuating circumstances occur. Under these circumstances, please notify us immediately.

*Attendance is weighted at no more than 15% as per University Guidelines.*

**Dress**

This class will be very physical. Movement clothing is mandatory. Please also remove any jewelry that could interfere.

**Netiquette Considerations\***

-Only water is allowed to be consumed and no eating.

-It is preferable to mute your microphone when not speaking, unless directed otherwise.

-Use of the chat is discouraged during class times unless directed.

-Please enable your webcam so you can be visible during class.

-Questions and comments will be taken in turn, first raised hand in that order. We will feel this out as sometimes I would like open verbal discussion.

-Treat the Zoom learning space as you would a classroom, sitting up (not lying down unless directed to), being attentive, and use of technology during class time other than Zoom class is not allowed unless directed for research.

*\* Accommodations will be made for students with concerns. Please notify me immediately if you have concerns about any of the above.*

**Class Agreements**

* **Share responsibility for including all voices in the conversation.**
* **Listen respectfully.**
* **Be open to changing your perspectives based on what you learn from others.**
* **Understand that your words have effects on others.**
* Notice your own defensive reactions and attempt to use these reactions as entry points for gaining deeper self-knowledge, rather than as a rationale for closing off.
* Recognize how your own social positionality (e.g., race, class, gender, sexuality, ability) informs your perspectives and reactions to your instructor and those whose work you study in the course.
* Differentiate between safety and comfort. Accept discomfort as necessary for social justice growth.
* Identify where your learning edge is and push it. For example, whenever you think, I already know this, ask yourself, How can I take this deeper? Or, How am I applying in practice what I already know?

## **Course evaluation**

Student feedback is essential to making this course the best it can be. Students will have an opportunity to submit comments on the mid-semester evaluation and the standard USC course evaluation survey at the end of the semester.

**Sharing of course materials outside of the learning environment**

Please be aware that USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment:

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (SeeSection C.1 Class Notes Policy).*

**COVID-19 Resources**

Continuously updated requirements can be found on the [USC COVID-19 resource center website](https://coronavirus.usc.edu/students/).

**Course Schedule: A Weekly Breakdown**

**Subject to change based on the group’s needs:**

Week 1: Jumping back in. Check in. Warming up and getting the voice and body back in tune. P We will look at reading prep and language exploration for the projects, but our focus will be mainly on assigned projects and exploration with be discussed in class. We can discuss special project. I will be attending rehearsal and focusing on exercises to support Shakespeare.

Week 2: New York experience week. Peter will be supporting in NY.

Week 3: We will adjust our needs as the rehearsal process unfurls. Peter will be zooming, I will be there mid week, then on auditions tour.Voice connection, strengthening continues. Supporting text exploration for Winter’s Tale. There will be assigned work and research you will be required to do with movement pieces and reading material.

Week 4: Review of elements of Sound and Movement to open the voice and body work. Wed.

Natsuko will begin dropping in process and look to additional office hours. Work on theprojectsas well as support for and ways of working ontext. Needs will be determined by the class and Natsuko as director. Rehearsal support in class for . Creation and ground work for the specific sections of the projects.

Week 5: This will be very demanding in terms of style acting and skills. TBA as we work support for dropping in and work on Winter’s Tale. The 3rd year MFA are in Bishop this week, so I hope to use some extra time with the MFA 2’s.

Week 6: Personal drilling of sounds and checking in on condition of voices, exploration of the scene work and details will deepen. Focus on production Winter’s Tale. TBA.

Weeks 7-8:support TBA. Needs of the performance. Winters Tale. Post Mortem on Winter’s Tale and beging the work on Last Days of the Misanthrope MF\*.

Week 9: Moving out of the Shakespeare assembling the projects. This will be decided as we see what the needs are. You will have been assigned specific roles at this point and will be doing personal research. Creating project LD of the Misanthrope MF\*

Week 10: Classes will continue as in the prior weeks. This is just part of building stamina, drilling, practice and checking in on the text projects. Tutorial work will be fitting in here and we will work out that schedule. projects focused exploration. LD of the Misanthrope MF\*

Weeks 11-14: Tutorial sessions. Really focusing on the formation of the projects. Deepening the process for each actor. Acting, breath, silence, and listening as related to voice and text. Last Days of the Misanthrope MF\*.

Week 15: Polishing and rehearsal projects forImprovisation as a group. Star Project. Last Days of the Misanthrope MF\*.

Final Exam: Star Project and LD of the Misanthrope MF\* Culminating Performance Monday May 3th, 2-4pm

**Extra-curricular Commitments and ISPs**

Should you choose to participate in any extra-curricular project, such as an Independent Student Production (ISP), the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

**Statement on Academic Conduct and Support Systems**

**Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](https://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, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

**Support Systems:**

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

[studenthealth.usc.edu/counseling](https://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://www.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](https://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](https://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](https://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 Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://dsp.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.

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

[campussupport.usc.edu](https://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](https://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.

# **Student Advocacy Groups and Resources from the USC Diversity website resources list:**

* [Residential Student Government – Social Justice and Inclusion](https://resed.usc.edu/events/social-justice-inclusion/) / Contact: [Corey Lueker](mailto:lueker@usc.edu)
* [Undocumented Trojans Online Resource Center](https://undoc.usc.edu/)
* Graduate Student Government – Immigration Law and Advocacy Task Force / Contact: [Andrew Brendon Ojeda](mailto:gsggi@usc.edu)
* Graduate Student Government – International Student Advocacy Task Force / Contact: [Andrew Brendon Ojeda](mailto:gsggi@usc.edu)
* Graduate Student Government – Health Sciences (HSC) Diversity and Equity Task Force / Contact: [Cynthia Ramirez](mailto:gsghscde@usc.edu)
* Graduate Student Government – Task Force to Address the Needs of Transgender and Gender Nonconforming Students / Contact: [Emmett Harsin Drager](mailto:gsgdiv@usc.edu)
* Undergraduate Student Government – Contact [Diversity Officers](mailto:usg@usc.edu)
* Program Board Special Interest Committees:
  + [Asian Pacific American Student Assembly](https://www.uscapasa.com/#title) (**MONDAYS 6:00 PM IN TCC 350)**
  + [Black Student Assembly](https://www.facebook.com/USCBSA/) (**MONDAYS AT 6:00 PM IN TCC 227)**
  + [International Student Assembly](https://www.facebook.com/ISAofUSC/) (**MONDAYS AT 7:00 PM IN TCC 351)**
  + [Latinx Student Assembly](https://www.facebook.com/USCLSA/) (**TUESDAYS AT 5:00 PM IN TCC 350/351)**
  + [Queer & Ally Student Assembly](https://lgbtrc.usc.edu/involvement/quasa/) (**WEDNESDAYS AT 6:30 PM IN TCC 232)**
  + [Student Assembly for Gender Empowerment](https://www.facebook.com/pg/SAGEUSC/about/) (**WEDNESDAYS AT 7:00 PM IN TCC 450)**

*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/)

Non-emergency assistance or information.