

NATSUKO OHAMA Mon 3-5:50pm

Louis Colaianni Fri 10-11:50am

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Course Description

In this second year, we will be working more deeply and specifically on the voice work. There will be continued work on freeing and strengthening the actor's instrument involving character elements, and a deepening review of work begun in the first year. There will be text work and support of the performance projects *King Hedley II* and *I'll Get You My Pretty*.

Natsuko will be focusing on the voice and text (in lecture section) and, in the lab section, Louis will be focusing on vowel and consonant recognition, embodiment, and expression, using Kristin Linklater's Sound & Movement exercises as well as Phonetic Pillows. The process involves understanding, analyzing and owning your own accent, which you will then use as a launch into the accents of other people, including accents for production; for those in *King Hedley II*, a Pittsburgh accent, and for those in *I'll Get You My Pretty*, a Gainesville accent. Also, accents explored in class as a group, and "Verbatim Theatre" accents which you will work on individually and share.

Learning Objectives

By the end of this class students will be able to:

1. Remember the symbols and recreate the sounds of the International Phonetic Alphabet
2. Acquire accents through a personalized process
3. Apply various accents to text

4. Further investigate vocal exercises, building vocal power and versatility and apply to text
5. Incorporate voice work more strongly in warm-ups. There must be considered awareness and consciousness of the ensemble, no matter how small, as we work on play productions.
6. Use tools you have to create character and connection in performance in *King Hedley II* and *I'll Get You My Pretty*.

Prerequisite: THTR 540B

Required Readings and Supplementary Materials

Freeing the Natural Voice by Kristin Linklater
Freeing Shakespeare's Voice by Kristin Linklater
The Joy of Phonetics by Louis Colaianni
English with an Accent by Rosina Lippi-Green

Grading Breakdown

Class work- 60%
Midterm-15%
Final exam- 25%

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

A-excellent quality
B-good quality
C-fair quality

D-poor quality
F-fail

Attendance, Tardiness, Absences

We expect the highest level of commitment from MFA actors. Lateness is not tolerated without prior notice. Unexcused absences are not permitted. Communication with the instructors is essential in case of emergency or illness. Violation of these requirements will result in disciplinary measures.

Please dress appropriately in clothes you can do physical work in, tights, sweatpants, we will be stretching and moving around.

Discussion Norms

- **Share responsibility for including all voices in the conversation.** If you tend to have a lot to say, make sure you leave sufficient space to hear from others. If you tend to stay quiet in group discussions, challenge yourself to contribute so others can learn from you.
- **Listen respectfully.** Don't interrupt, turn to technology, or engage in private conversations while others are speaking. Use attentive, courteous body language. Comments that you make (whether asking for clarification, sharing critiques, or expanding on a point) should reflect that you have paid attention to the previous speakers' comments.
- **Be open to changing your perspectives based on what you learn from others.** Try to explore new ideas and possibilities. Think critically about the factors that have shaped your perspectives. Seriously consider points-of-view that differ from your current thinking.
- **Understand that we are bound to make mistakes in this space,** as anyone does when approaching complex tasks or learning new skills. Strive to see your mistakes and others' as valuable elements of the learning process.
- **Understand that your words have effects on others.** Speak with care. If you learn that something you've said was experienced as disrespectful or marginalizing, listen carefully and try to understand that perspective. Learn how you can do better in the future.
- **Take pair work or small group work seriously.** Remember that your peers' learning is partly dependent upon your engagement.
- **Understand that others will come to these discussions with different experiences from yours.** Be careful about assumptions and generalizations you make based only on your own experience. Be open to hearing and learning from other perspectives.
- **Understand that there are different approaches to solving problems.** If you are uncertain about someone else's approach, ask a question to explore areas of uncertainty. Listen respectfully to how and why the approach could work.

- **Strive for intellectual humility.** Be willing to grapple with challenging ideas.
- **Differentiate between opinion**--which everyone has--and informed knowledge, which comes from sustained experience, study, and practice. Hold your opinions lightly and with humility.
- **Let go of personal anecdotal evidence** and look at broader group-level patterns.
- **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 Schedule: A Weekly Breakdown

Subject to change based on the group's needs

Week 1 (August 21)

In lecture: The first day back Louis and Natsuko and the entire MFA second year meet to check in and share the outline of the upcoming semester. Natsuko will leave at 4:45 and Louis will bring you together for the remainder of the class to review and add on to your process.

In lab: Introduce a progression of exercises for feeling sound and language in your body and application to text.

Week 2 (August 28)

In lecture: Check-in, and review vocal warm-ups and exercises. We will begin the incorporating physical exercises that will support the voice. Listening and receiving observations. More detailed work on the face, jaw, tongue, lips, and breath. Structure of words on the page and breath. *King Hedley II* and *I'll Get you my pretty*, support.

In lab: Explore “stationary” vowel sounds and their phonetic symbols, using Sound & Movement exercises and Phonetic Pillows. The stationary vowels may be shaped with tongue arching, lip rounding and cheek hollowing. This leads to exploration of “intrinsic pitches” of vowels. Focus on harmonics, resonance and melody of language.

Week 3 (September 4) Labor Day, no class on Monday

In lab: Review and explore more stationary vowel sounds. Construct the Vowel Ladder using Phonetic Pillows. Apply vowel awareness to text.

Week 4 (Sept. 11)

In lecture: There will be clarification of the voice work as it applies to each class member and consistency of connection. Time to check in and see what are the needs of each of you? Writing a personal poem in your journal. Exploration of where that impulse comes from in you.

In lab: Using Phonetic Pillows to explore diphthongs, triphthongs and vowels with R. Long vowels and short vowels. Understanding the multitude of vowels by comparing them with other vowels, and by comparing your ways of saying them to the way others say them. Application to text.

Week 5 (Sept. 18)

In lecture: We will be reading and taking a look at preparation of text. What do we look for? How can we use the text, character, clues, creativity, imagination, research, relationship.

In lab: Using Phonetic Pillows to explore consonant shapes and formation; consonants as mouth gestures and vowels and consonants as “verbal action.” Create a “Consonant Mouth.” Application to text.

Week 6 (September 25)

In lecture: Processes supporting exploration. Discuss playing in different kinds of stage spaces as productions prepare to open.

In lab: Explore consonant and vowel rhythms in syllables and words. Using Phonetic Pillows to gain awareness of consonant and vowel permutations in isolated words and the flow of language. Introducing nuance marks, often referred to as “diacritical marks,” which describe the detail of accents in individual pronunciation and expression. Introduction to accents through the practices of “Verbatim Theatre.”

Week 7 (October 2)

In lecture: Continuing strengthening. Throughout rehearsals for *King Hedley II* and *I'll Get You My Pretty*, we will have been looking at rehabilitated reading for script work, and naturally the work on the shows will be a framework to support for heightened language.

In lab: Begin the process of charting your accent and the “verbatim” accent of someone you’ve recorded in an interview. Comparison of similarity and difference. Transcribing. Also, begin a correspondence with me in which we write to each other in phonetics.

Week 8 (October 9) Fall Recess Week

In lecture: Groundwork laying for production will be our goal.

In lab: NO CLASS – Fall Recess

Week 9 (Oct 16)

In lecture: There will be flexibility with our needs, things that come up are hard to predict, so fluidity of work will be our watchword.

In lab: Transcribing your Verbatim interview recording into the IPA including nuance marks. Practicing sound changes with Phonetic Pillows. In-class practice for sharing.

Week 10 (October 23)

In lecture: Classes will continue as in the prior weeks. This is just part of building stamina, drilling, practice and checking in on the text projects.

In lab: Sharing Verbatim voice/accent.

Week 11 (October 30)

In lecture: Rehearsal support for Personalization and text exploration examining sensory, imaginative, emotional connection to language and imagery. Supporting the voice in heightened emotional states.

In lab: Applying Verbatim voice/accent to text.

Week 12 (November 6)

In lecture: We will adjust our needs based on the process.

In lab: Shift focus to the performance projects. In-class rehearsal and coaching.

Week 13 (November 13)

In lecture: Group exploration continues. Detail work on issues that may be arising on text projects will be addressed. Staying in vocal tone, building stamina, deepening and refining text and character connection.

In lab: Using Sound & Movement and Phonetic Pillows to review and reinforce embodiment and visceral expression of language. Application to new accents and text.

Week 14 (November 20) Thanksgiving Week

In lecture: Support will shift over to the performance project.

In lab: NO CLASS, Thanksgiving break

Week 15 (November 27)

In lecture: Continued support for the performance project, and review for culmination.

In lab: Continued exploration, review, and production support. Plus, culminating exercises, such as “The Soundalogue.”

Final Exam

This will be decided in conjunction with other faculty. Dependent on schedule of performance.

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in 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 Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university’s mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

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

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

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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

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

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

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

[Diversity, Equity and Inclusion](#) - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.