

THTR 339b (Section 62936) –Spring 2024
The Actor's Instrument: Voice and Body
Monday/Wednesday 12:00 – 1:50 (PED 208)
Friday 11:00 – 12:50 (MCC 109)
Instructors: Kathleen Dunn (Voice/Speech)
Edgar Landa (Movement)
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COURSE DESCRIPTION

The course is designed for the actor to continue honing voice and movement skills in the areas of training and performance. This class is a combination Voice and Movement class . It will have Voice Class meeting the first six weeks on M/W with Movement on F. The second six week block will have the Movement Class meeting M/W. with Voice on F. The final three weeks will be divided accordingly, based on instructor discretion and student need.

For the **MOVEMENT component**:

Students will examine physical storytelling through the use of fight & violence in a theatrical context for the stage and for the camera. This will include learning skills and techniques to create the illusion of violence and applying it to scenework.

For the **VOICE component**:

The student will continue to refine voice and speech skills that are unique to that student. Each student will have the opportunity to design a warmup to be shared with the class and in the rehearsal space of Junior Production. This task will provide an overview of the sensations of voice training: breath, physical awareness and support, intrinsic pitch, resonance, as well as articulation and pronunciation exercises.

The speech/dialect portion will investigate: Introduction to The Voices of the South culminating in Southern Projects and a Final Voice Project.

COURSE NOTES

For the **MOVEMENT component**:

All course materials and resources are located in the Content folder of Blackboard.

LEARNING OBJECTIVES

For the **MOVEMENT component**: Topics

that will be covered include:

1. Safety: How to create the illusion of violence without causing harm to self, an acting partner, the audience, or scenery to create a safe working environment in the classroom and in a professional setting.
2. The need for violence: Discussion of the artist's responsibility to reflect violence safely and accurately so that the actor can deeply explore violence in the service of a given character and text.
3. Basic unarmed stage combat: Punches, blocks, kicks, falls, rolls, slaps, found objects as weapons. These are all tools that the professional actor will encounter throughout the course of their career.

4. Sword Play: An introduction to single sword skills including proper footwork, defenses, attacks, disarms, and pris de fer techniques.
5. Applying physical storytelling skills/techniques to text and scenework.

Principles covered:

1. Making your partner look good
2. Eye contact
3. Action-Reaction-Completion (ARC) Principle
4. Receiver in control
5. Reversal of energy
6. Lines of attack
7. Diffusing energy
8. Physical Lines of Dialogue & Story Building

REQUIRED READINGS AND SUPPLEMENTARY MATERIALS

For the **MOVEMENT component**:

Reference handouts containing overviews and additional information will be given to students throughout the semester.

DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS

For the **MOVEMENT component**:

Assignments:

1. Quizzes (4)
2. Presentation of fight scene 1
3. Presentation of fight scene 2
4. Presentation of fight scene 3
5. Final Project

GRADING TIMELINE

For the **MOVEMENT component**:

Quizzes cannot be made up without a penalty of half the point value. Late scene work will be assessed a penalty of half the point value.

GRADING BREAKDOWN

For the **MOVEMENT component**: Grading

Guidelines

25 Points	Participation
10 Points	Quizzes
15 Points	Scene 1 Presentation
15 Points	Scene 2 Presentation
15 Points	Scene 3 Presentation
20 Points	Final Project
100	TOTAL POINTS

- * Each scene will be scored as follows: 50%
 - Execution of choreography 30% -
 Execution of storytelling 20% - Safety
 Management

Voice Syllabus

REQUIRED READINGS AND SUPPLEMENTARY MATERIALS

For the VOICE component:

1. Please bring your course readers to the first five weeks of class.
2. Readings, Videos, and Tutorials will be found in Blackboard's CONTENT.

DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS

For the *VOICE component*:

Participation and Professionalism: Totaling 10 pts.
Participation in Class work: Exhibit professional behavior of being on time, with the appropriate materials of journal and a writing instrument. Constructing a vocal warm up utilizing the five components of voice and body: Body, Breath, Vibration into Resonance, Vowel and Consonant Exercises. (5 points)

Participation and Application to Practicum: Being on time, applying the vocal and physical skills in creative role creation in support of the vision and the story, being supportive of the cast, crew, and staff, on time, off book as requested. Communicating any conflicts ahead of time and in a professional manner. (5 points)

Southern Unit: Totaling 50 points.

Sound Lab Document and Transcription of 100 words of Source	10 pts.
In Class Sound Lab Share of your Source	10 pts.
Written Research	10 pts.
First Rehearsal (blocked, memorized, with appropriate props and costumes)	10 pts.
Second Rehearsal (above elements and incorporating notes)	10 pts.

Final Voice Project: 35 points

Sound Lab Document and Transcription of 100 words of Source	10 pts.
In Class Sound Lab Share of your Source	10 pts.
Interview of Dialect Source	10 pts.
Application of Dialect to Devised or Written Material	10 pts.

Totaling 100 pts.

ASSIGNMENT RUBRICS

For the *VOICE LAB component*:

Voice Rubrics will be uploaded to Blackboard's Content Section: [Rubrics for Voice: How It Is Graded.](#)

ASSIGNMENT SUBMISSION POLICY

For the *VOICE component*:

Please submit all written assignments via blackboard under Voice Folder Assignments.

GRADING TIMELINE

For the **VOICE component**:

Please upload assignments to Blackboard. You may view grades and comments on each assignment via your grade center. Assignments are due on the due date. Each day the written assignment is past due, it will receive a one-point deduction off the total grade. Three days past the due date, paperwork will not be accepted.

All rehearsals and performances will be scheduled on a specific day. If you miss your rehearsal or performance, 10 pts will be taken from the overall grade for that unit.

VOICE AND MOVEMENT ITEMS OF GRADING:

Assessment of "Participation" for both **VOICE** and **MOVEMENT**:

10% of the final grade is earned through class participation. This will be defined as:

- Show up on time – students who are more than 10 minutes late are considered tardy. Three unexcused tardy arrivals will result in a deduction of 5 points from the final grade unless special arrangements have been made with the professor. Consistent tardiness within the 10-minute grace period will result in a discussion with the student and a restructuring of the grace period.
- Openness to new methods of working and eagerness to attempt them.
- Energized support of all classmates' work.
- Constructive feedback and observation of one's work and classmates' work.
- Meet all deadlines.
- Memorization of assigned material for scene presentations.

Overall combined grade for **MOVEMENT** and **VOICE** components:

The overall grade for this course will be determined by an average of the two grades assigned in Voice and Movement.

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 SCHEDULE: A WEEKLY BREAKDOWN

Week 1

For the **VOICE Component**:

Mon Jan 8: Syllabus and Review Vocal and Physical Sensations of Warm up into Phonetics

Wed Jan 10: Wrap up Sound Symbol and Phonetic Review

Objectives: To revisit sensations of a warm-up progression.
To remember the sound and symbols of IPA to prepare for Southern Voices.

For the **MOVEMENT LAB component**:

Fri Jan 12: Class Intro & Overview / The Warm-Up / Physical Lines of Dialogue
Hand Strike Techniques 1 (The Roundhouse Punch)
Arm & Hand Blocking Techniques 1 (Static Defenses)

Objectives: Distance/Measure, Eye Contact, Breath, Cueing, In Slow/Out Fast,
Casting Energy, Clap Knaps, Physical Lines of Dialogue,
Reality Speed vs Theatrical Speed

Week 2

For the **VOICE component**:

Mon Jan 15: **School Holiday – MLK Day**

Wed Jan 17: Voices of the South Introduction

Objectives: Address history, diverse cultures, and Voices of the South.

For the **MOVEMENT LAB component**:

Fri Jan 19: Hand Strike Techniques 1 (Variations) Strikes & Evasions
Hand Strikes 2 (Non-Contact Slap Techniques)

Objectives: Making Your Partner Look Good, Action-Reaction-Completion (ARC),
Aggressor/Victim vs Sender/Receiver, Slow is Smooth & Smooth is Fast,
Clap Knaps, Vocal Cues, Cueing & Timing, Illusion of Violence, Hiding the Knap

Week 3

For the **VOICE component**:

Mon Jan 22: Finish Southern Voices Introduction

Wed Jan 24: Group Sound Lab

Objectives: To practice Southern Dialects and review Sound Lab Skills

For the **MOVEMENT LAB component**:

Fri Jan 26: **QUIZ #1**
Fighting & Movement – The Compass Rose (ARC Movement)/Evasions
Fight Values & Intent
Choreography & Story Building

Objectives: Specificity of Movement, Acting the Fight, Controlled Chaos, Pace & Rhythm,
Spatial Awareness

Week 4

For the **VOICE component**: **Sound Lab Paperwork due EOD Jan31st**

Mon Jan 29: Sound Lab Share Day and Table Reads

Wed Jan 31: Finish Table Reads

Objective: Application of the specific dialect in a table read.

For the **MOVEMENT LAB component**:

Fri Feb 2: Full Body Contact 1 (Shoves/Pushes, Grappling, Headlocks & Disengages)
Review Choreography & Story Building

Objectives: Shared Knaps, Dispersing Energy, Placing Energy, Sharing Energy & Weight, Receiver in Control, Personal Safety & Boundaries

Week 5

For the **VOICE component**:

Mon Feb 5: Off Book Rehearsals / sign up for tutorials Group 1 *4 scenes

Wed Feb 7: Off Book Rehearsals Group 2 *3 Scenes

Objectives: Apply voice, physicality, research, and movement to the given circumstances.

For the **MOVEMENT LAB component**:

Fri Feb 9: Hand Strikes 3 (Stomach Punches & Back Strikes)

Objectives: Reversal of Energy, Presenting the Target, Receiver in Control, Vocal Cues, Touch Cues, Visual Cue

Week 6

For the **VOICE component**: **Southern Research Papers Due Feb 12**

Mon Feb 12: First Pass Southern Scenes *Group 1

Wed Feb 14: First Pass Southern Scenes *Group 2

Objective: Fine tuning acting and vocal skills within the context of accent

For the **MOVEMENT LAB component**:

Fri Feb 16: **FIGHT SCENE #1 Presentation**

QUIZ #2

Hitting the Floor 1 (Knee Drops, Sit Falls, Forward Falls, Aikido Rolls)

Objectives: Body Control, Controlled Chaos, Receiver in Control

Week 7

For the **MOVEMENT component**:

Mon Feb 19: **NO CLASS – SCHOOL HOLIDAY**

Wed Feb 21: Foot Strikes 1 (Knee strike to the stomach)
Arm & Hand Blocks 2 (Chop Blocks)

Objectives: Off-Line Targeting, In-Line Targeting, Body Knaps

For the **VOICE LAB component:**

Fri 23: MID-TERM: Final Pass of Southern Scenes

Week 8

For the **MOVEMENT component:**

Mon Feb 26: Bottle, Box, Rope – Found Weapons

Wed Feb 28: Tables, Walls, Elevators and Kitchens - Architecture & Environment

Objectives: Prop Safety, Environmental Awareness, Creative Storytelling

For the **VOICE LAB component:**

Fri Mar 1: Introduction to Remembered Voices and Remembering what we hear
Introduction to Accented English Features and Final Project Voices

Week 9

For the **MOVEMENT component:**

Mon Mar 4: Creating the Fight - Part 1 (Adding Dialogue)

Wed Mar 6: **QUIZ #3**
Creating the Fight - Part 2 (The Space)

Objectives: Building the Fight, Rhythm and Pace

For the **VOICE LAB component:**

Fri Mar 8: Wrapping up Remembered Voices and Features of Accented English

Objective: Practicing and Understanding the Sensations of Accented English

Spring Break Week

March 11 – 17 **SPRING BREAK – NO CLASSES**

Week 10

For the **MOVEMENT component:**

Mon Mar 18: Hair Pulls, Drags & Throws

Wed Mar 20: Putting the Fight Together (Character Choices)

Objectives: Learning Fight Choreography

For the **VOICE LAB component: Final Project Sound Lab Document Due EOD**

Fri Mar 22: Sound Lab Shares of Dialect Projects Sound Lab Document Due EOD
Homework: Bring in Iconic Image a Musci

Objectives: Creating a devised piece. Applying what you know and trying what you don't know.

Week 11

For the **MOVEMENT component**:

Mon Mar 25: Putting the Fight Together (Choreography)

Wed Mar 27: Putting the Fight Together (Ties, Frocks, Capes, Boots & Heels)

Objectives: Creative Choices

For the **VOICE LAB component**:

Friday Mar 29th: Iconic Image Workshop with Iconic Music and Image

Objectives: Utilizing Image and music in transformation

Week 12

For the **MOVEMENT component**:

Mon Apr 1: **FIGHT SCENE #2 Presentation**

Wed Apr 3: **QUIZ #4**

TBD

Objectives: Choreography & Phrasing, Repetition & Rehearsal

For the **VOICE LAB component**:

Fri Apr 5: Sight Reads of Final Projects *

Workshopping Continues

Objectives: Week 13

For the **MOVEMENT component**:

Mon Apr 8: TBD

Wed Apr 10: TBD

Objectives: TBD

For the **VOICE LAB component**:

Fri Apr 12: Final Projects Workshopping

Objectives: applying elements of voice, speech and body transformation in role creation

Week 14

For the **MOVEMENT component**:

Mon Apr 15: TBD

Wed Apr 17: TBD

Objectives: TBD

For the **VOICE LAB component**:

Fri Apr 19: Putting Projects together to tell a complete story

Objectives: Group collaboration in constructing theme based theatre via voice and movement.

Week 15

For the ***MOVEMENT component:***

Mon Apr 22: TBD

Wed Apr 24: TBD

Objectives: TBD

For the ***VOICE LAB component:***

Fri Apr 26: Stumble of the Final Projects *** Tutorials and Private Sessions on Drop Days

Final Examination Date:

Friday May 3, 2024 (11:00 - 1:00)

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, homework 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 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.

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.

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>

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: sarc.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. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

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