

### **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, vocal transformation plus an introduction to phonetics, dropping in of text and various explorations supporting performance. We will 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.

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

## **Required Materials**

*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 earphones, an audio playback device, usually a cell phone, and a script of your interview audio and a notebook to Louis's class every day.

## **Recommended Materials**

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

<b>Assignment</b>	<b>Points</b>	<b>% of Grade</b>
<b>Dialect Donor Lab</b>	<b>25</b>	<b>25%</b>
<b>Midterm Dialect Sharing</b>	<b>15</b>	<b>15%</b>
<b>Performance Projects</b>	<b>30</b>	<b>30%</b>
<b>Star Project</b>	<b>15</b>	<b>15%</b>
<b>Participation</b>	<b>15</b>	<b>15%</b>
<b>TOTAL</b>	<b>100</b>	<b>100%</b>

## **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 Policy:**

This is ensemble-based work; therefore, it is a requirement for the entirety of the ensemble to be present for every class. **Absences** will directly affect your grade and standing in the program. A **lateness** will be counted as an **absence**. A **lateness** is anything after a 5 minute grace period at the official start time of class. Anything further will result in an expulsion from the class.\*

*All latenesses and absences need to be documented by the student at fault via email. The student must email the professor of the class they are missing, David Warshofsky and Natsuko Ohama. Further, the professor must report these events to David*

*Warshofsky and Natsuko Ohama. These occurrences must be catalogued and grading must be reflected as follows -*

### **Grading Policy:**

THREE (3) absences will result in a demotion of your grade. The totality of 3 absences results in a **full letter grade** demotion. If you miss a total of FIVE (5) classes, you fail the class. Any failed class will result in academic probation.

Attendance of each pre-scheduled tutorial is imperative, especially as the rehearsal schedule is immovable 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.

### **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.

### **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. We will look at reading prep and language exploration for the projects, but our focus will be mainly on assigned projects and exploration will be discussed in class. We can discuss special projects. Louis and Natsuko will be attending rehearsal and focusing on exercises to support Shakespeare. In Louis's classes, check-in, Verbatim interview practice.

**Week 2:** No class on Martin Luther King Monday. In Louis's classes you will continue to practice your Verbatim interview work, begun last semester. Speaking a chunk of your interview project, and creating a text to apply it to.

**Week 3:** We will adjust our needs as the rehearsal process unfurls. Natsuko will be there mid week, then will on auditions tour for next two sessions. Voice connection, strengthening continues. Supporting text exploration for Much Ado About Nothing. In Louis's classes, finishing up on Verbatim interview project, speaking other texts with the speaking style of the voice and accent of the recorded interview.

**Week 4:** Work on the projects as well as support for and ways of working on text. Needs will be determined by the class. Rehearsal support in class for productions. Creation and ground work for the specific sections of the projects, and review of elements of Sound and Movement to open the voice and body work. Louis will introduce phonetics and guide you through Sound & Movement processes, using Phonetic Pillows.

**Week 5:** Natsuko's class will explore style acting and skills. TBA as we work support for Much Ado About Nothing. Louis will guide you to create A Pronouncing Dictionary of your own Accent and examine the traits, standards and variability of your personal speaking standards in regard to the text of Much Ado About Nothing.

**Week 6:** Natsuko will focus on production Much Ado About Nothing. With Louis you will continue to explore phonetics and start transcribing in phonetics. To aid in transcription, you will begin a letter-writing correspondence with Louis, in your own accent.

**Weeks 7-8:** TBA. Support the needs of the performance. Much Ado About Nothing. Post Mortem on Much Ado About Nothing and beginning the work on Tennessee Williams. This will be scene combination of Street Car, Summer and Smoke, Cat on a Hot Tin Roof and the Glass Menagerie. You will work with Louis on phonetic pillows and Verbatim exercises using accent recordings that apply to scenes and monologues from Williams's plays.

**Week 9:** Moving out of the Shakespeare Work and 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 Smoke and the Streetcar... Continued work on accents in Williams's plays with Louis.

### **SPRING BREAK -March 11th-16th**

**Week 10:** Natsuko's and Louis's classes will continue as in the prior weeks. This is just part of building stamina, 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. Smoke and the Streetcar

**Weeks 11-14:** Tutorial sessions. Really focusing on the formation of the projects. Deepening the process for each actor. Acting, breath, silence, accents/vocal transformations and listening as related to voice and text. Smoke and the Streetcar . Rehearsals may be outside of class time.

**Week 15:** In Natsuko's and Louis's class you will polish and rehearse Streetcar Named Desire and Summer and Smoke. We will share these at Culminations.

**Final Exam: Wednesday, May 1<sup>th</sup>, 2-4pm**

### **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**

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work

and prepared specifically for the course/section in this academic term. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), 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 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](#).

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, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

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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>

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## **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](mailto: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.

### **COVID-19 Resources**

Continuously updated requirements can be found on the [USC COVID-19 resource center website](#).