

Course Description

This advanced course will build on the work and exploration of Linklater Voice focusing on the productions of *The Importance of Being Earnest*, *Caught*, and *the Showcase*. As you prepare to go out in world we want to sharpen the tools and abilities they bring. It is important to lift off to another level of focus and preparation. This is the final year to galvanize and prepare, strengthen and free the voice. The work in this class will give a base of knowledge and clarity as well as direct and useful ways of opening the actor's instrument. Independence and individual responsibility will come to the forefront via the intention to have voice class, just as they might in a repertory company, or as working actors. The special nature of each one of the students will be supported. This will take the form of individual tutorial lab work.

Learning Objectives

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

- Support and sustain their vocal health in approaching performances
- Self-diagnose vocal issues arising from performance
- Conduct a fine-tuned hour-long self warm-up
- Apply vocal exercises to character development
- Increase their repertoire of audition materials and Showcase materials
- Devise a personalized process for voicing in performance
- Self-reflect on areas of performance to refine, shift or strengthen

Required Materials

- We will provide 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.

Description and Assessment of Assignments

Guidelines and expectations for all of the below components of your grade will be discussed thoroughly in class, establishing specific parameters to follow. Rubrics will be posted in Blackboard.

Written Tutorial Breakdowns:

Students will identify “voice goals” for the semester, for their productions and for their professional preparation. Students will then submit, as a Google Document via Blackboard, a breakdown of their tutorial schedule for the semester self-identifying the work they want to bring for each tutorial. This will be a living document that the student can update prior to each tutorial as their projected goals and needs may shift in Rep rehearsals. Students will need to review and/or update their self-identified agenda for each tutorial 48 hours before each appointed time, and send us the necessary materials (accent donor recordings, scenes, audition sides, sheet music, etc.) so that we have time to review it beforehand. These breakdowns will be graded on timeliness and thoroughness of completion.

Midterm:

The students’ culminating work in *The Importance of Being Earnest* will constitute the Midterm for this course. The actor must demonstrate preparation and caliber of work that fulfills the director’s requirements and advances the production’s progress.

Final:

The students’ culminating work in *Caught*, the Showcase and with the final good bye project will constitute the Final for this course, to gauge development from students’ in-class work on Showcase to the performance itself.

Personal Process Report:

Concluding the semester’s tutorials and the performances of *The Importance of Being Earnest* and *Showcase*, as well as *Caught*. Each student will submit via Blackboard a one-page write-up, where they assess their incorporation of the work done in class into performance. Reflections will be graded based on how deeply and specifically the student examines the links and gaps between their preparation work, their performance work, and their goals.

Grading Breakdown

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

Assignment	% of Grade
Attendance and Participation	10
Written Tutorial Breakdowns	20
Midterm (Three-Play Rep)	25
Final (Showcase)	25
Personal Process Report	20
Total	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. Please ask us for clarification if you need it at any time in the semester.

Grading Timeline:

Grading for performance and presentation work will be uploaded to Blackboard two days after the completed presentation and performance. 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 us 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.

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. (See Section C.1 Class Notes Policy).

COVID-19 Resources

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

Course Schedule: A Weekly Breakdown **Subject to change based on the group's needs**

Week 1: This semester, you will continue developing vocal connection and strength. Natsuko will be working with you around the schedule of the audition tour. Classes will generally begin with Check-in and Warm Up. Classes will include preparation for productions. Class and tutorials will focus on support for productions.

Louis will schedule tutorials which will build on the tutorial work of last semester; with continued focus on audibility and intelligibility of text in performance. Emphasizing accents and other vocal transformations required for projects and production. Some of the skills for development will be to identify the playwright's use of dialect; seeking audio recordings and conducting interviews suitable for accents; Verbatim skills to practice various character accents and voice qualities. The content of the tutorials will be largely student-directed, and will also include rehearsal notes from Louis and production directors.

Week 2: There is no class on Monday January 15 because it is Martin Luther King Day. Schedule tutorials with Louis will be held on Wednesday January 17th.

Week 3: Louis will hold tutorials on Monday, January 22. Natsuko will meet for class on January 24. During check-in we will see what is needed as you head into performance. Class focus is on voice/text work, but in your third year you are more responsible for your own vocal maintenance. In support of production, we will take the detail of text work to a more advanced level.

Week 4: Monday January 29 Louis will hold tutorials. Natsuko will be back from audition tour for class on Wednesday January 31. Class will focus on consistency of connection, and will involve practice on the advanced level. There will be an exploration of individual issues that arise, and on ways of working. Look to flexibility in the schedule as we will be rehearsing in tandem, working notes, making performance preparations, Monday tutorial. and bringing the work to a deeper level.

Week 5: Tutorials with Louis Monday, February 5. Class with Natsuko on Wednesday, February 7. Class focus will be on production, with emphasis on vocally adapting to rehearsal space.

Week 6: Tutorials with Louis on Monday, February 12. No class with Natsuko on Wednesday, February 14, as you work on your films on location in Joshua Tree.

Week 7: Week of February 19th, no class or tutorials as you continue to work on your film on location in Joshua Tree.

Week 8: Monday, Feb. 26th tutorials with Louis. Wednesday, Feb.28th, class with Natsuko. Class time will include support of the Showcase. You will be finishing, polishing, wrapping up the final touches on your 3 years of work. Reviewing the practical aspects of voice and text work. A time to celebrate your ownership of the work.

Week 9: Monday March 4 tutorials with Louis. Wednesday, March 6th, class with Natsuko. The class will include Post Mortem check-in on productions and support work for showcase material? This year there is a combination of BFA and MT actors so TBA.

SPRING BREAK -March 11th-16th

Week 10: Monday, March 18th, tutorials with Louis. Class with Natsuko, Wednesday, March 20th. From today onward, classes will cover showcase issues and voice work. At present we are listing the classes as tutorials. This is subject to change according to what is needed for showcase preparations, etc. The best thing to do at this point is individual scheduling, but there will be group sessions for the company. We will feel this out as we get there. Things arise, and will arise.

Week 11: Monday, March 25th Tutorials with Louis. Wednesday, March 27th , Class and tutorial work with Natsuko, as needed.

Week 12: Monday April 1st last day of tutorials with Louis, Wednesday, April 3rd , tutorial work and company check in, as needed. Work on Showcase and options of Caught.

Week 13: April 8th and 10th with Louis and Natsuko. The focus be on Company work, as needed, but most likely showcase work.

Week 14: Showcase rehearsal. April 15th This day is usually reserved for tech and working with Natsuko and DW in the space. Tuesday, April 16 performing Showcase, Wednesday, April 17, Post mortem of Showcase. Final Handoff Project selection. Planning of the Final Handoff project.

Week 15: The week of April 22nd, there will be preparation where we will decide who if any want to present star project. Also, the Final Handoff Project exploration and rehearsal. Caught will be opening at the Asia Pacific Museum.

Week 16 Study week: The Goodbye project. Review and shaping of scenes. We will plan the structure of order May 8th presentation.

Final Exam

Monday May 6th 8-10am

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, 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 Integrity

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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

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.

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.

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>

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](#).