

# USC School of Dramatic Arts

## THTR 339a The Actor's Instrument II

### Voice and Body (4 Units)

Fall 2024 T/Th 4:00 to 5:50 p.m. **DAB109**

F 10:00 to 11:50 p.m. **DAB109**

Instructors: Professors [Esther K. Chae](#) and [Kathleen Dunn-Muizingo](#)

Office Hours: By appointment requested via email for in-person or Zoom

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**Course Description** This course is designed for the actor to enhance skills in the areas of voice, speech, dialect acquisition, movement, physical awareness, and agility. The ending result is to give the student enhanced skills in creating an integrated and organic process in voice and movement that will support the actor's physical, emotional and psychological process in role creation.

For the **voice portion**: We will build upon the previous two years of exploring voice and speech sensations into dialect training. You will add to your warm-up and acquire new sensations of resonance work, pitch dynamics, flexibility, and clarity as well as its application to text work. Therefore, it is imperative that you come on time to warm up, listen to your body, and grow your vocal skills. The warm up will be a review and build upon the vocal sensations we will be developing. There will also be a movement component to the process which will add to your experiences of voice/ body integration.

For the **dialects portion**: You are responsible for participating and completing phonetics into speech work. The Phonetic Unit provides a sensorial knowledge of the International Phonetic Alphabet through sound, movement, speech, and imagination work. This seven week process will provide you with the **basic tools** of dialect acquisition that professional actors use. After completion of the International Phonetic Unit, we will be introduced to our first dialect of English: British English. This practice will culminate in Final Scene Performances utilizing your acting, dialect and movement skills.

For the **movement portion**: The goal is to awaken and strengthen the actors' physical intelligence and to bring movement back as the core expression of a **generative artist's** tool. Students will learn a variety of exercises and practices related to the body to bring acute awareness and control to the actors' bodies and therefore mind and soul. The goal is to activate the actors' body, along with voice, that is filled with play, joy, flexibility, spontaneity, fearless commitment, and authenticity. Physical contact between the teacher and students and amongst students will be conducted in a mindful and respectful manner, with safety first in mind.

The methodologies introduced in Movement for Actors are processes that take time (sometimes years!) to absorb and understand. Stay curious, positive, and playful about the work. Patience and practice is paramount. Resist judgment and expectation of any specific result/outcome. It is about the commitment to the physically oriented process and staying present in the experience.

*"In the American Theater there is an antiquated idea that theater is literature. In American theater words are what matters. I come from a more modern place than that. I am not interested in a theater that is basically a 19th Century idea of theater, a Eurocentric idea of theater which privileges words alone. This is the 21st Century, a global century, a technological century, a visual century, and theater should reflect that or die."*

– Ping Chong (Theater Director and National Medal of Arts recipient), on gesture and movement in his theater

“Under duress, we do not rise to our expectations, but fall to our level of training.” –Master Bruce Lee

We are very excited to be working with you on this journey of integrative artistry. Please reach out to us at any time if you have any questions or concerns.

### **Classroom Philosophy and Expectations**

This class aligns with USC’s [Unifying Values](#) and School of Dramatic Arts’s Philosophy. We encourage and celebrate students who speak out as advocates for themselves and others and 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 originality, resilience, and bravery.

In order for this philosophy to thrive, the students must acknowledge that our body, with our mind and soul, is who we are, and opening ourselves to critique (or peer feedback) can be a vulnerable process. To model the expectations of a professional work environment in our field and promote a respectful, safe, and creative classroom environment, we agree to respect the space/equipment, fellow students, professors, and shared experiences. All students are expected to be prompt (class/rehearsal time, deadlines etc.) and open to receiving and giving each other respectful and thoughtful performance feedback and constructive criticism in the positive spirit with which it is given as a means of development.

### **Learning Objectives**

For the *Voice Portion* of the class, the student will be able to:

1. Examine interconnectedness between body and voice training via explorations and exercises.
2. Develop a personalized warm-up that includes new sensations of pitch, resonance and articulation.
3. Identify and vocally re-produce linguistic sensations of the International Phonetic Alphabet, Mouth Chart and Pulmonic Charts.
4. Engage in self-assessment tools of listening and feeling vocal sensations to understand one’s own voice.
5. Differentiate and apply specific features of various Dialects of English
6. Utilize simple socio-linguistic research to arrive at a deeper understanding of the diverse and complex history of the human voice and how it relates to identity and role creation.
7. Design a personalized process for dialect acquisition (listening, practice, transcription, communication, and transformation).
8. Compile a repertoire of region-specific writers, plays, and scenes for stage, film, and new media
9. Practice professional behavior: being on time, with the appropriate materials, engaged in the class session, and supportive of one another’s learning process.

**Required Books for Voice:** 340A/408A/339a *Dialects Handbook Course Reader. Bring to Every Class.*

**Voice Section:** [The Dialect Handbook compiled by Dunn-Muzingo](#)

***All other Required reading and practice will be provided in Brightspace  
Check Announcements for weekly assignment reminders***

For the ***Movement Portion*** of the class, the student will be able to:

1. Understand basic and foundational elements of body movement and its applied physical expressions.
2. Develop awareness of the actor's body as one of the core instruments related to acting and creativity.
3. Lead yourself and others in a full-body warm-up, applying learned principles and practices.
4. Utilize various movement-based techniques, using Viewpoints as the foundation for Movement for Actors.

### **Required Reading / Movement section**

[The Viewpoints Book: A practical guide to Viewpoints and Composition](#) - Anne Bogart and Tina Landau  
All articles and links posted on Google Doc link.

### **Classroom Professional Etiquette**

Before each class, students must check emails from the professor, review Black Board Announcements if preparing for the Voice Section, and Google Drive for Movement section and live Google Doc syllabus for all updates, including safety precautions, class location, and reviewing preparation materials, such as articles, videos, and websites.

For **Movement class**, bring personal yoga mats, water bottles (no food), hand sanitizers, tune-up balls (when needed) and RPJ (Reflection/Progression Journal - physical pen/paper, no electronics).

For **Voice Class**, bring a personal yoga mat, course reader and writing instrument to take notes. The course reader will provide space for you to make notes.

Attire: Comfortable clothing appropriate for movement and voice (not too revealing/distracting). Bring layers for different spaces and temperatures. Workout/yoga attire are great (no jeans, short shorts, midriff, low-cut tops). Minimal jewelry (must be safe for everyone) Hair off the face (unless for specific performance purposes). Athletic or dance shoes, and be prepared to work barefoot also. Grades will be affected if inappropriately dressed.

Phones/Electronic Devices must be off your body, in the bag, and out of sight during class (unless cleared by the instructor for possible classwork) Stating the obvious but no texts, calls, or email for the duration of the class.

Attendance: Both the voice and movement class is based on active and experiential learning, your body must be in class to move! Attendance and participation in class are mandatory. No unexcused absences are allowed, in accordance with School of Dramatic Arts guidelines.

Each unexcused absence will result in a -2 point reduction in your overall grade. An excused absence is due to serious illness, grave emergency, or the appropriate SDA leave of absence. Manageable personal and family matters do not constitute a basis for an excused absence. You are responsible for all work missed.

Lateness is disruptive and unprofessional. If you enter after attendance has been taken you are considered tardy, a -1 point deduction will be taken. If the student has three or more unexplained absences **or** "tardies" during the course, their final overall grade will be docked -5 points.

***Final note:*** A vital component of professionalism is refraining to talk negatively about the work and personalities in class with others and on social media platforms. This leads to negative energy and misinformation. It is my hope that we gain invaluable practice of being proactive in things that matter: - health, wellbeing, and collaborating creatively.  
**Communication is one of the virtues we can practice and will be a major behavioral trait to success in the future.**

## COURSE SCHEDULE: A WEEKLY BREAKDOWN

IMPORTANT: The syllabus, weekly agenda and assignments are posted on Brightspace (Voice) and Google Doc link (Movement). Necessary day to day updates and communications will be done via USC email.

The class schedule is a “live” syllabus where content changes under the professors’ discretion due to the creative growth process, space availability, guest speaker scheduling, safety protocols, and class needs - especially towards finals. It is your responsibility to manage the time and finals of various classes; and to keep updated on changes by attending class, reviewing class Brightspace/Google Doc link, and reviewing & responding back to emails from professors. Also note as working professionals in the industry, there might be times this semester when class content order might need to change/shift to either side of voice or movement.

In addition to in-class contact hours, all courses must also meet a minimum standard for the out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities.

**For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.**

\*For Movement section, bring individual yoga mats + Reflection/Progression Journal (every class which will be spot checked throughout the semester, no submissions required) + [tune-up balls](#) (as needed)

\*The Voice class is also Dialects Training. For simplicity, we will refer to the class as “Voice” Class in the Schedule.

Tentative Scheduling: The Instructors reserve the right to adjust based on group experiences and the training process.

First Block (5 weeks) : M/W Voice + Fri Movement  
 Second Block (5 weeks) : [M/W Movement](#) + Fri Voice  
 Third Block (5 weeks) : Alternates  
 Each section = 21 classes

Week 1 8/26	<p><b>(Tues) Voice 8/27</b></p> <p>General Overview with Professors</p> <p>Second Half w/ Kathy</p> <p>Accents vs Dialects</p> <p>Discussion and Introduction</p> <p>Finishing the Voice Portion of Syllabus: Body and Voice Concepts of Linguistic Training</p> <p>If time allows: Warm-up: What does your Body/Voice Remember</p>	<p><b>(Thurs) Voice 8/29</b></p> <p><b>Body-Voice Concepts</b></p> <p>Natural Relaxer Energizers into Body Energies</p> <p>Dialect Acquisition Discussion into Introduction to phonetics</p> <p>Introducing THE KIT LIST</p> <p>*if time allows Forward Tonal /i/ and /ei/</p>	<p><b>(Fri) Movement</b></p> <p>Warm-up exercises</p> <p>Introduction to 9 Viewpoints:</p> <p>Tempo/Duration/Repetition/Kinesthetic Response/Shape/Gesture/Spatial Relationship/Topography/Architecture</p>	<p><b>Homework:</b></p> <p>V: record KIT LIST and save to your phone</p> <p>V: choose shakespeare sonnet/mono-memorize 6 lines for explorations</p> <p>M: Read and review <a href="#">Viewpoints Chapter 1</a>  <a href="#">Viewpoints Chapter 2</a>  <a href="#">Viewpoints Chapter 5</a></p> <p><a href="#">Understanding Viewpoints</a> and 2 embedded videos (&lt;2 hrs)</p>	<p><b>Due:</b></p> <p>Movement readings due before Friday Class 8/30</p> <p>V: 9/3: Kit List Recorded before class. Saved to your phone.</p> <p>V: From now on, Bring your Course Readers to Class</p>
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Week 2 9/3	<p><b>(Tues) Voice 9/3</b> Sound and Movement into Phonetics</p> <p>The shaping of the Vowels: Their symbols: Tongue Arch vs Rounded</p> <p>Introduction to Simple Vowel Ladder</p> <p>Introduction to the mouth chart</p>	<p><b>(Thurs) Voice 9/5</b> Sound and Movement work</p> <p>Creating the Simple Vowel Ladder into Complex Vowel Ladder</p> <p>A Need for Words.</p>	<p><b>(Fri) Movement</b> Viewpoints + Mirror exercise</p> <p>Group discussion regarding PINA and performer's expression through movement</p> <p>Preparation for Workshops 1 &amp; 2</p>	<p>Homework: V: Practice Simple Vowel Ladder -be able to demo the sounds and shapes for</p> <p>V: Memorize Six Lines of text from your mono for Tuesday Class</p> <p>V: Body Energy Journals Due 9/5 . A reflection of your application and experience of the Body Energies:</p> <p>M: a) Research Tanztheater (<a href="https://www.pina-ba.usch.de/en/">https://www.pina-ba.usch.de/en/</a>, non-verbal dance theater)</p> <p>b) Watch "<a href="#">PINA</a>" (movie) - make note on PINA, focused on 3 points → Use of Viewpoint techniques, how emotions are expressed and non-verbal story-telling/narrative.</p> <p>c) Read and review <a href="#">Introducing Composition</a></p>	<p>Due: Movement a) PINA research due in RPJ</p> <p>V: Be ready to work through the simple Vowel Ladder of Sound Individually</p> <p>V: Body Energy (Voice) Journals Due 9/10 End of Day.</p>

<p>Week 3 9/10</p> <p>*Labor Day- Monday</p>	<p><b>(Tues) Voice 9/10</b></p> <p>Review Simple into Complex Vowel Ladder</p> <p>Finding your Monologue</p> <p>Exploring Vowels in your Text:</p> <p>Share three lines around the room with intrinsic pitch leading</p>	<p><b>(Thurs) Voice 9/12</b></p> <p>Warm up with Complex Vowel Ladder</p> <p>Diphthongs, Triphthongs and Words with R-Coloring.</p>	<p><b>(Fri) Movement 9/13</b></p> <p>Review recording of</p> <p>*iPodia International Collaboration with Whistling Woods Film Academy (India) Workshop 1 - Rasa (India)</p>	<p><b>Homework:</b></p> <p>V: Prepare a shared version of your mono with Vowels and Intrinsic Pitch leading the meaning.</p> <p>V; Reflect on your vowel explorations in your text. Include a personal reflection about your observations of Vowels in Daily Life.</p> <p>M: Review and research on Navrasa in COMMENT section</p>	<p><b>Due:</b></p> <p>V: 9/17: Shared Version of your mono with Intrinsic Pitch of the Vowels leading</p> <p>V/: 9/17:Vowel Journals (EOD)</p> <p>M: Review material related to <u>International Collaboration NAVARASA Workshop 1</u></p>
<p>Week 4 9/17</p>	<p><b>(Tues) Voice 9/17</b></p> <p>Shared Vowel Version Wrap and Discuss</p> <p>Introduction to the Consonants of English Language</p>	<p><b>(Thurs) Voice 9/19</b></p> <p>Introduction to Consonant Sensations and Symbols</p> <p>Pulmonic vs Non-Pulmonic Charts</p>	<p><b>(Fri) Movement 9/20</b></p> <p>*iPodia International Collaboration with Whistling Woods Film Academy (India) Workshop 2 - Viewpoints + Composition (US)</p> <p>iPodia Workshop discussion (bring specific notation from RPJ)</p>	<p><b>Homework:</b></p> <p>V: Watch the video Tutorials on the Consonants and their symbols.</p> <p>M: <i>Research on Rasa</i></p> <p>Read and review <a href="#">Introducing Composition</a></p>	<p><b>Due:</b></p> <p>Composition exercise using ingredients (in groups) - <i>review COMMENT section</i></p>
<p>Week 5 9/24</p>	<p><b>(Tues) Voice 9/24</b></p> <p>Consonant Explorations in words and phrases</p> <p>A need for Words</p>	<p><b>(Thurs) Voice 9/26</b></p> <p>End Consonant Class with 8 Lines of Text explored with Consonants Leading.</p>	<p><b>(Fri) Movement 9/27</b></p> <p>Warm-up with <a href="#">Tune-up/Yoga Massage balls</a></p> <p>Composition exercise rehearsals</p>	<p><b>Homework:</b></p> <p>V: Work up a version of your Mono with Consonants leading Monday 10/1</p> <p>V: Write up a reflection/journal: When Consonants Lead in your textwork and personal observations in daily life.</p> <p>M: Review <a href="#">Tune-up ball videos</a></p>	<p><b>Due:</b></p> <p>M: Notate feedback and discoveries from Workshop 2</p> <p>V: Friday 10/4 V: Friday 10/4 Consonant Journals EOD</p>

<p>Week 6 10/1</p>	<p><b>(Tues) Movement10/1</b></p> <p>Tune up balls</p> <p>Rehearse “Composition” using ingredients (in TBD groups)</p>	<p><b>(Thurs) Movement10/3</b></p> <p>Composition presentations using 9 VPs (graded)</p> <p>Wrap up + feedback re: Composition feedback</p>	<p><b>(Fri) Voice10/4</b></p> <p>Voice</p> <p>Shared Consonant Version of your text leading the meaning</p> <p>Consonant Journals Due end of Day</p> <p>Wrap up and Discuss IPA Mid-Term Paperwork</p>	<p><b>Homework:</b></p> <p>V: work up an integrated version of your Monologue. That which supports you selectively choosing the best discoveries to support meaning, emotion and imagination.</p>	<p><b>Due:</b></p> <p>V: Friday 10/18</p> <p>IPA Mid Term paperwork Due EOD 10/18</p> <p>10/18 In Class Integrated Performance of what you learned thus far that supports your interpretation</p>
<p>Week 7 10/8</p> <p>Fall Recess 10/12(Th) -10/13 (Fri)</p>	<p><b>(Tues) Movement10/8</b></p> <p>Air-guitar Champion discussion and start rehearsal</p> <p>Students generate an Air Guitar Champion character and performance. Build confidence, bring acute awareness and control to the actors’ bodies, fearlessness, commitment, and authenticity in this exercise.</p> <p>Bring to class : yoga mats, RPJ (should have first or second draft or your Air-Guitar scoring + music choice), smart phone + laptop, headphones, props, wardrobe/shoes etc. - anything that will help you during rehearsal.</p> <p>Air-guitar performance rehearsal</p>	<p><b>(Thurs) Movement10/1</b></p> <p>NO CLASS</p>	<p><b>(Fri) Voice 10/11</b></p> <p>NO CLASS</p>	<p><b>Homework:</b></p> <p>V: IPA Mid-Term paperwork Submitted by 10/18</p> <p>V: Work up an integrated version of your mono based on what you discovered via vowels and consonant explorations. .</p> <p>M: Comedy and Movement research Watch Watch movie “<a href="#">Air Guitar Nation</a>”(movie) and note movement related to comedy and performance.</p> <p>Review <a href="#">recording of guest speaker David Jung</a> (World Air Guitar Champion)</p> <p>Start thinking about Air Guitar 1 min piece (score/script, music, costume etc.)</p>	<p><b>Due:</b></p> <p>V: <b>Due 10/18</b> MID-TERM Upload IPA Paperwork via Brightspace</p> <p>V: Integrated Share of your Mono</p> <p>M: <b>Record</b> Air-guitar rehearsal and review. Analyze and enhance using Viewpoint techniques. Clear, distinct, strong opening &amp; ending.</p>

<p>Week 8 10/15</p>	<p><u>(Tues) Movement 10/15</u> Warm ups + Tune up balls</p> <p>Body scan exercise (tension &amp; release)</p> <p>Air-guitar performance first share (all 15 /5 mins.)</p> <p>Bring to class : yoga mats, RPJ (should have first or second draft or your Air-Guitar scoring + music choice), smart phone+ laptop, headphones, props, wardrobe/shoes etc. - anything that will help you during rehearsal.</p>	<p><u>(Thurs) Movement 10/17</u> (continued) Air-guitar performance first share (all 15 /5 mins.)</p>	<p><u>(Fri) Voice 10/18</u>  British English Voices</p>	<p>V: British Unit Practice:  View Tutorials, Movies, Interviews</p> <p>Vocally Practice at least 2 hours outside of class per week. . (break your practice up in FOUR 30 minute creative play sessions)</p> <p>Choose a British Practice Source and Begin Listening and Playing with sensations and phrases.</p>	<p>Air Guitar Champion Worksheet</p> <p>Reference <a href="#">RECORDING</a> of AGC previous presentation</p>
<p>Week 9 10/22</p>	<p><u>(Tues) Movement 10/24</u>  Warm ups</p> <p>Air-guitar Champion presentations (everyone, graded)</p> <p>Wrap up Air Guitar Champion and review in RPJ. Write down your responses as if you were on a talk show - What was the inspiration of your character? What was your process? What worked? What didn't work? What would you like the audience to take away from this? Etc.</p>	<p><u>(Thurs) Movement 10/24</u>  MID-TERM CHECK IN (Review COMMENT section)</p>	<p><u>(Fri) Voice 10/25</u>  Learning the Tools of Dialect Acquisition</p> <p>Group Sound Lab on a British English Voice</p>	<p>V: Practice 100 words of your Source and Write up a Sound Lab Practice. Be ready to share at least 100 words of your practice-*off book preferable</p> <p>M: Read and review <a href="#">Starting to Speak Chapter 9</a> (Vocal Viewpoints)</p>	<p>M: Bring Tune up balls</p> <p>V: In Class Sound lab Shares Due on Friday</p> <p>V: British Sound Lab Paperwork due EOD 11/1</p>
<p>Week 10 10/29</p>	<p><u>(Tues) Movement 10/29</u>  <a href="#">Suzuki Method</a> center of gravity shift</p> <p><a href="#">Suzuki Stomping</a></p>	<p><u>(Thurs) Movement 10/31</u>  Suzuki method</p> <p>Discussion on Character study through movement - choose 1 character / 1 scene you are</p>	<p>Voice: 11/1 Sound Lab Shares</p> <p>British Scenes Assigned</p>	<p>V: Read the play Meet up with Partner for Table Reads. Begin to design dialect based on the research of the world and make choices on how it affects voice, body &amp; behavior</p>	<p>V: 1</p>



		<p>working on and develop “movement basket” for character</p> <p><a href="#">Review recording of Michael Leon Thomas</a> (dance choreographer)</p>			
Week 11 11/5	<p>(Tues) 11/5 Table Reads</p>	<p>(Thurs) Voice 11/7 Table Reads</p>	<p>(Fri) Movement 11/8 Warm ups  Suzuki method (stomping, reciting Macbeth monologue, statue /w text)</p>		
Week 12 11/12 CULMINATION	<p>(Tues) <b>Movemen11/12</b>  <a href="#">Vocal Viewpoints</a>  Class play character development through movement basket lens</p>	<p>(Thurs) <b>Movement 11/14</b>  Final Composition preparation  <b>3 groups + ingredients</b> review, using props (<i>review COMMENT section</i>)</p>	<p>(Fri) <b>Voice 11/15</b>  First Off Book Rehearsals</p>	<p>V: Research papers 11/ 26 EOD</p>	<p>V: 11/17 Research papers due EOD  M: <a href="#">Review recording of Michael Leon Thomas</a></p>
Week 13 11/19	<p>(Tues) <b>Voice 11/19</b>  First Off Book Rehearsals</p>	<p>(Tues) <b>Voice 11/21</b>  First Off Book Rehearsals</p>	<p>(Fri) <b>Movement11/22</b></p>		<p>V: Full run of Scenes</p>
Week 14 11/26 *Thanksgiving 11/27 Wed- 11/31(Sun)	<p>(Tues) <b>Voice 11/26</b>  V Run of Scenes with Notes (Groups 1 to 3)</p>	<p>(Thurs) Thanksgiving break</p>	<p>(Fri) Thanksgiving break</p>		<p>V: British Final *Friday 12/17 4:30 to 6: 30 M: Rehearse Final Composition performance outside of class!  Reference material <b><a href="#">Final Composition Video folder</a></b></p>

<p>Week 15 12/2</p> <p>Study Days 12/7-10 (Sat- Tues)</p>	<p>(Tues) <b>Movement 12/3</b></p> <p>Final performance dress rehearsal (individual group call times TBD)</p>	<p>(TH) <b>Movement 12/5</b></p> <p>Final Composition Performances (graded)</p> <p>Class evaluation + end of semester wrap up in RPJ</p>	<p>(Fri) <b>Voice 12.7</b></p> <p>V: Run of Scenes with Notes (4 to 6)</p>	<p>Book Office Hours to brush up dialect/voice work for final</p>	<p>M: Notate your group's process and script/score in detail in your RPJ as you will have to transcribe it into a digital document later and attach it to your final written exam.</p>
<p>Week 16 12/10 Final Exam Week</p> <p><b>(Finals 12/17 Thursday)</b></p>		<p><b>Thursday 12/17 LIVE Voice Final 4:30 to 6:30</b></p> <p><b>British Dialect Final British Culmination of Scenes</b></p> <p>+</p> <p><b>Final Movement Written Exam</b> (asynchronous remote submission)</p>			

### Grading

Breakdown incorporates the two sections of Voice and Movement (totaling 200 points).

Then averaged into a 100% grading scale (ex. 90 points Voice + 88 Movement = 178 x 1/2 = 89% = B+)

### Grading breakdown / MOVEMENT SECTION

**(no mid-term, on going grading throughout the semester after each module's presentation)**

<p>Grades are based on <b>performance and active participation</b>, both in-class and out-of-class online communication, including responding back to emails/required exercise deadlines via Google Doc.</p> <p>1) the quality of class participation - including daily attendance, appropriate clothing/yoga mats/tune-up ball, class discussion, peer feedback, and respectful and positive attitude (10)</p> <p>2) satisfactory completion of assignments and meeting deadlines - including reviewing material outside of class and uploading assignments (10)</p> <p>3) the quality of in-class acting performances - attention, commitment, willingness to collaborate/experiment and being an attentive audience + out of class recordings/uploads and rehearsals - non-availability for your partner will be penalized (10)</p>	<p>% (points) of Grade</p> <p>30</p>
<p><b>Performance Assignments:</b> Warm ups @ top of class (10) International Collaboration Workshops (10) First Viewpoints + Composition (5) Air Guitar Presentation (5) Final Performances (20)</p>	<p>50</p>

<b>Written Assignments:</b> Reflection and Progression Journaling (RPJ) related to all assignments through the semester (10) Final Written Exam (10)	20
<b>Grade Reductions:</b> Missing an assignment -3 points Unsatisfactory or inactive participation/collaboration outlined in the above breakdown - 3 points Absence - 2 points for each (*post mid-term, all absences will also affect each section in performance and active participation grades also) Tardiness - 1 point for each (*will also affect warm-up sections)	
Total	100

### Grading breakdown / VOICE SECTION

\* Refer to the end of the syllabus (voice portion) for in-depth descriptions of the graded areas.

Participation and Submission Grade: Grades are based on 1. performance and active participation, both in class and out of class on-line communication.2. Responding back to emails and submitting written assignments via Brightspace on time. This is practicing the skills of professionalism: being on time and taking responsibility for your practice.	1 pt reduction off the total grade of each unit.
<b><i>IPA UNIT TOTALING 50 POINTS</i></b> Three journal entries (body energies, vowels, and consonants) 5 pts each Kit List Assessment (Symbol Identification, Recordings, vocal self assessment) 5 pts. IPA Transcription of your text (Identification of 100 words in IPA, handwritten) 10pts. Vowel and Consonant Explorations (Leading a specific vocal energy) 10 pts each 20 pts.	15 pts. 5 pts. 10pts. 20 pts.
<b><i>BRITISH UNIT Totaling 50 POINTS</i></b> Sound Lab Document Paperwork (Transcription and written portion) 15 pts. In Class Sound Lab Share of Source/Practice 5 pts. British Research Paper (History behind the Voice) 10 pts. Rehearsal Process (Table Read, memorized, working with partner, collaborative, willing to take notes and deepen the work) 10 pts. BRITISH FINAL (accurate with the accent, allowing subtle shifts in physicality, communicating and engaged in the other, connected to emotional life) 10pts.	15 pts. 5 pts. 10 pts. 10 pts. 10pts.
<b>Grade Reductions:</b> Missing an assignment -3 points (*Each day it is late, one point reduction. After the third day, the student will be unable to turn in late work, unless prior arrangements have been made with the instructor.) Unsatisfactory or inactive participation/collaboration outlined in the above breakdown Absence - 2 points for each Tardiness - 1 point for each	Grade Reductions are calculated as part of the overall grade of each unit: IPA and British
Total	100

## 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						

## SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any classwork. There will be no exceptions made for absences in a 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 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.

#### **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](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, <http://policy.usc.edu/scientific-misconduct>.

### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Brightspace, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

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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>

### **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://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://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](http://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](http://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 Student Accessibility Services - (213) 740-0776*

<https://osas.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.

**Students with disabilities must provide accommodation letter and form to professor at the beginning of the semester.**

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

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

*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)*

Voice Addendum: Here you will find a detailed description of assignments.

## DESCRIPTION OF ASSIGNMENTS FOR VOICE

### IPA UNIT

**Journals: (5 points each, totaling 15 pts)** Three journal entries on the following: explorations on the use of the Body Energies, Consonants and Vowels and the application of these sensations in exploring your text AND in daily life. This is foundational awareness training and aids you in defining your personal vocal and physical sensations of dialect acquisition. Therefore, attendance is mandatory. The journals will be assigned the first three to four weeks of the semester. Please upload the submissions to Brightspace on the due date, double spaced word document, or handwritten. You are welcome to include drawing and artwork of how these inner sensations change you physically or behaviorally; please include a description. (learning objective 1,3)

**Kit List Assessment (5 pts)** This assignment helps in identifying and reproducing the sounds of the Phonetic Alphabet. *This will be your personal voicing of the International Phonetic Alphabet. The International Phonetic Alphabet system was created in the late 1800's by French, Dutch and English Linguists, we will use this alphabet to acquire a basic awareness of IPA symbol and sound. By no means will you need to sound like me or someone other than yourself voicing these symbols on your personal recording.* (Learning Objective 3)

1. During the first week of class, please record yourself saying the word list created by phonetician John C. Wells, called THE KIT LIST. You can find the Kit List on Brightspace under Content. Keep this recording on file.
2. After the IPA Unit, you will record the list again) This becomes your library of YOU voicing the IPA phonetic Alphabet for the English speaker.
3. Provide a brief description of any new changes in pronunciation of the words, then conclude with an overall assessment of your voicing. Upload the Kit List Document on the due date.

**Transcription of your Text in International Phonetic Alphabet (10 pts)** Upon completion of the IPA unit, you will transcribe the first 75 words of their performance text. This assignment builds your identification skills for the Phonetic Alphabet. (Learning Objective 3).

**Class participation and explorations (Mandatory to keep points)** For class explorations, please participate to the best of your ability. It is imperative you show up ON TIME to the training process, as this is equal to showing up for your craft, to the film set, or rehearsal. Professionalism is on time, with the appropriate materials, engaged in the explorations, asking questions pertaining to the topic explored, being supportive and respectful of others without the intent to harm or disrupt. Absences will result in a .5 reduction to this unit. Unless excused due to illness or medical emergency (learning objective 9)

**Two Explorations (Sharing) of your Selection (10 pts each; totaling 20pts)** You will have the opportunity to apply your understanding of the phonetic alphabet in Two Shared versions of your IPA text, plus an embodied final version. Think of the 'shares' as a study in how the vowels versus consonants can affect meaning and change behavior. The shared versions will be graded on the following: Commitment to the leading vocal energy, making new discoveries in meaning via the vocal energy, allowing for subtle shifts in body and thought, communicating self-to- other, and breathing according to the set of circumstances. (Learning Objective 5, 6,7)

## DESCRIPTION OF ASSIGNMENTS FOR BRITISH UNIT:

**Sound Lab Document and Source Transcription: (15 pts).** In the areas of performance, you are encouraged to bring authenticity and specificity to the role. The Sound Lab Document helps you identify and explore the areas of the dialect to create authenticity and specificity. Please follow the Sound lab Guidelines in the Course Reader in composing your paper. This paperwork (Sound Lab and Source Transcription) will be submitted for each dialect unit. (Learning Objective 5,6)

\*source= is the person or interview you are practicing with, to pick up the accent.

**Sound Lab Share: (5 pts).** On the day that the written sound lab is due, and as part of the warmup, you will be given the opportunity to share your practice. The areas of focus for this exercise are: 1. Commitment to specific vowel features, 2. and consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. including physical behavior, and 5. Communication. A brief discussion and assessment of the areas to refine will follow the exercise. (Learning Object: 5 , 6, 7)

**Research Paper: (10 points)** This paper provides you an experience in understanding how sociolinguistics affects body, voice, and behavior. You will learn to make acting choices based on status, era, economics as well as other social constructs. Refer to the Course Reader's Written Requirements for a detailed explanation on how to create your research paper. (Learning Objective 4)

**In Class Table Read, and Class Participation in Explorations: Mandatory** The student is required to complete a table reading of their text/scene. These tasks help the student refine their professional rehearsal skills with an accent and provide students class time to ask questions. Hard copies of the text are mandatory for the sight read and a copy sent to the instructor. The requirements of the table reading include the following: preparation of the script with the new vowels and consonant features of the dialect, basic attempt at intonation and phrasing. Not being afraid to fail and ask questions. (Learning Objective 5 ,7)

## DESCRIPTION OF FIRST REHEARSAL AND FINAL REHEARSALS and PARTICIPATION:

**First Rehearsal and Final Pass of Scenes: 10 pts. (20 pts total)** In this part of the process, you will share your knowledge of the accent via rehearsal and performance. Two class rehearsals are mandatory to receive the full grade. Both first and second rehearsals are memorized and blocked. This is what is expected on the day of the film. In Regional Theater Houses, the actor is expected to be memorized after the first day of blocking. On the second rehearsal you are expected to incorporate and deepen your notes from the first rehearsal. (Learning Objective 5)

**Missed in-class rehearsals; The student will not receive credit for missed rehearsals.** In first rehearsals, students are expected to be 1. Memorized with breath-body thought 2. Applying the vowel/consonant features. 3. Incorporating musicality and phrasing 4. Engaged in communication 5. Honoring feedback from instructor and group in a professional manner. (Learning Objective 5, 7)

**Final Pass (Second) Rehearsal :** Here is the second chance to incorporate notes with the accent. The second showings are graded on the following criteria: Accurate vowel/consonant features, 2. Authentic musicality and phrasing of the Dialect 3. Specificity in embodiment (breath, body energy and spine of the person), 4. Connected to meaning 5. Engaged in communicating with the other (with intention). Reflection and discussion will follow the performances. (Learning object 5, 7)

**Props and Costumes mandatory for Off BOOK rehearsals.** Welcome to producing and designing the world of your play to the best of your ability. Start building those directorial, production, and design skills now!