

NATSUKO OHAMA Tuesday 3-5:50pm SCD
LOUIS COLAIANNI Fri 10-11:50am MCC 107

Office: JEF

Office Hours: Available by appointment

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Course Description

In this second year, we will be working more deeply and specifically on the voice work. There will be continued work on freeing and strengthening the actor's instrument involving character elements, and a deepening review of work begun in the first year. There will be scene text work and support of the performance projects.

Natsuko will be focusing on the voice and text (in lecture section) and Louis will be focusing on the phonetic pillow work of speech and dialects (in lab section). You will work on scenes applying the techniques that you acquire to a British accent of your choosing. We are using the English language as the template for our explorations and have therefore chosen British dialects for the stretching of sounds and patterns in speaking as a starting place from which to grow.

Learning Objectives

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

1. Write and reproduce the sounds of the International Phonetic Alphabet
2. Acquire an accent through a personalized process
3. Perform various accents in scene work

4. Apply a further investigation of vocal exercises building vocal power and versatility, and the application to text
5. Incorporate voice work more strongly in warm-ups. There must be considered awareness and consciousness of the ensemble no matter how small as we work on play productions.
6. Diagnose using tools you have to create character and connection in performance in
Skeleton Crew and Old Times

Prerequisite: THTR 540B

Required Readings and Supplementary Materials

Freeing the Natural Voice by Kristin Linklater

Freeing Shakespeare's Voice by Kristin Linklater

The Joy of Phonetics by Louis Colaianni

English with an Accent by Rosina Lippi-Green

Netiquette Considerations if Zoom or distanced class occurs

- Only water is allowed to be consumed and no eating.
- It is preferable to mute your microphone when not speaking, unless directed otherwise.
- Use of the chat is discouraged during class times unless directed.
- Use of the hand raising symbol is encouraged for questions.
- Please enable your webcam so you can be visible during class.
- Questions and comments will be taken in turn, first raised hand in that order. We will feel this out as sometimes I would like open verbal discussion.
- Treat the Zoom learning space as you would a class room, sitting up (not lying down unless directed to), being attentive, dressed in working clothes, and use of technology during class time other than Zoom class is not allowed unless directed for research.

Grading Breakdown

Class work- 60%

Midterm-15%

Final exam- 25%

Grading Scale

A 95-100

A- 90-94

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|----|--------------|
| B+ | 87-89 |
| B | 83-86 |
| B- | 80-82 |
| C+ | 77-79 |
| C | 73-76 |
| C- | 70-72 |
| D+ | 67-69 |
| D | 63-66 |
| D- | 60-62 |
| F | 59 and below |

A-excellent quality

B-good quality

C-fair quality

D-poor quality

F-fail

Attendance Policy

- The training at this MFA program 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 longer than five minutes will result in being locked out of class. Don't be absent. Don't be late.

Absences

- THREE (3) absences will result in a full letter grade demotion. If you miss a total of FIVE (5) classes, you fail the class. Any failed class results in academic probation.
- Excused and unexcused absences are the same.

Email records

- All latenesses and absences need to be documented by the Student at fault via email. The Student must email the specific professor for which class will be missed, as well as David Warshofsky and Natsuko Ohama.
- If a Student is late/absent to class and an email has not been sent in advance, the professor must report these events to David Warshofsky and Natsuko Ohama.

Lateness

- There is no need to text professors if you are late.

Illness

- Stay healthy. Illness counts as an absence. Please notify your professor, as well as David Warshofsky and Natsuko Ohama with a doctor's note.

Discussion Norms

- **Share responsibility for including all voices in the conversation.** If you tend to have a lot to say, make sure you leave sufficient space to hear from others. If you tend to stay quiet in group discussions, challenge yourself to contribute so others can learn from you.
- **Listen respectfully.** Don't interrupt, turn to technology, or engage in private conversations while others are speaking. Use attentive, courteous body language. Comments that you make (whether asking for clarification, sharing critiques, or expanding on a point) should reflect that you have paid attention to the previous speakers' comments.
- **Be open to changing your perspectives based on what you learn from others.** Try to explore new ideas and possibilities. Think critically about the factors that have shaped your perspectives. Seriously consider points-of-view that differ from your current thinking.
- **Understand that we are bound to make mistakes in this space,** as anyone does when approaching complex tasks or learning new skills. Strive to see your mistakes and others' as valuable elements of the learning process.
- **Understand that your words have effects on others.** Speak with care. If you learn that something you've said was experienced as disrespectful or marginalizing, listen carefully and try to understand that perspective. Learn how you can do better in the future.
- **Take pair work or small group work seriously.** Remember that your peers' learning is partly dependent upon your engagement.
- **Understand that others will come to these discussions with different experiences from yours.** Be careful about assumptions and generalizations you make based only on your own experience. Be open to hearing and learning from other perspectives.
- **Understand that there are different approaches to solving problems.** If you are uncertain about someone else's approach, ask a question to explore areas of uncertainty. Listen respectfully to how and why the approach could work.
- Strive for intellectual humility. Be willing to grapple with challenging ideas.
- Differentiate between opinion--which everyone has--and informed knowledge, which comes from sustained experience, study, and practice. Hold your opinions lightly and with humility.
- Let go of personal anecdotal evidence and look at broader group-level patterns.
- Notice your own defensive reactions and attempt to use these reactions as entry points for gaining deeper self-knowledge, rather than as a rationale for closing off.
- Recognize how your own social positionality (e.g., race, class, gender, sexuality, ability) informs your perspectives and reactions to your instructor and those whose work you study in the course.
- Differentiate between safety and comfort. Accept discomfort as necessary for social justice growth.

- Identify where your learning edge is and push it. For example, whenever you think, I already know this, ask yourself, How can I take this deeper? Or, How am I applying in practice what I already know?

Course Schedule: A Weekly Breakdown

Subject to change based on the group's needs

The lab section of the course will be taught by Louis on Fridays. In the lab section you will be focusing on sound/symbol identification of vowels and consonants. Using Kristin Linklater's Sound & Movement exercises as well as Phonetic Pillows, you will explore and develop embodiment, and expression of the sounds of language. You will follow a step by step process of analyzing and acquiring accents by first understanding, outlining and owning your own accent, then using it as a basis of comparison to launch into the accents of other people. This process will be applied to accents and vocal transformations for USC productions, self-tapes, etc. To embrace the nuts and bolts of this process, some accents will be explored in class as a group. You will also work individually on the "Verbatim Theatre" process for rehearsing accents, originated by Anna Devere Smith, and share this work with the group. Along the way, you will adapt many of the Linklater Voice exercises to include a full range of vowels and consonants. You will also develop detail and precision for accents and vocal transformation through skills related to Pitch, Rhythm, Volume, Resonance and Pronunciation. Culminating activities will be led collaboratively by Natsuko and Louis.

Week 1

In lecture: We jump back in and it will be a gathering and check in of our summers and discussion of our personal goals for the semester. Vocal Warmup and review.

In lab: Beginning with Vowels. Looking at your own particular vocal sounds. How do you speak and how do others speak? You will also review the Sound & Movement exercises learned with Natsuko in the first year. Introducing the International Phonetic Alphabet (IPA).

Week 2 (Labor Day week)

In lecture: More detailed work on the voice prep for performance to come. Discussions on personal vocal needs and issues. Physical group work that supports the voice and text work in shows.

In lab: Begin IPA work with stationary vowel sounds and phonetic symbols. First introduce vowel sounds and symbols involving tongue arching, then, lip rounding. Stationary vowel sounds lead to the vowel ladder which contains intrinsic pitches of the vowels and reveals musicality of language.

Week 3

In lecture: Check-in, and review vocal warm-ups and exercises. We will begin the incorporating physical exercises that will support the voice. Listening and receiving observations. More detailed work on the face, jaw, tongue, lips, and breath. Structure of words on the page and breath. *2 play Rep* support and discussion on Shakespeare project.

In lab: Add more stationary vowel sounds. Apply vowel ladder to acting text with monologues.

Week 4

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

In lab: Diphthongs, vowels + R, and triphthongs. Long vowels vs. short vowels. Apply vowel awareness to monologues. Begin reading and writing in IPA.

Week 5

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

In lab: Introduce consonants sounds and shapes. Exploring consonants as mouth gestures – playing actions through playing your sounds.

Week 6

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

In lab: Rhythms of the consonants, applying consonant work to monologues. Exploring the “consonant mouth.” Introduction to accents. Begin donor project – finding an accent “donor” either through a pre-existing recording or through conducting a recorded interview with a person whose accent is different from yours.

Week 7

In lecture: Continuing strengthening. Throughout rehearsals for will have been looking at rehabilitated reading for script work, and naturally the work on the shows will be a framework to support for heightened language.

In lab: NO CLASS – Fall Recess Oct. 10-11th

Week 8

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

In lab: Introducing nuance marks to give detail and dimension. Start your accent outline chart for your and your donor's accent.

Week 9

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

In lab: Transcribe 100 words of your donor recording into the IPA. Add nuance markings. Prep for sharing your donor project.

Week 10

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

In lab: Sharings of donor projects.

Week 11

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

In lab: Continue sharings of donor projects.

Week 12

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

In lab: Finish sharing donor projects. Using class time for text speech and accent requirements for USC productions, and class performance project as needed.

Week 13 —Thanksgiving week

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

In lab: NO CLASS, Thanksgiving break

Week 14

In lecture: Support will shift over to the performance project. Before you begin to add accent to the scenes, how do you approach character.

In lab: Emphasis on text and accent needs for Shakespeare performance project.

Week 15

In lecture: Continued support for the performance project and Shakespeare explorations.

In lab: End of semester sharings.

Final Exam

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

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.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

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.

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.

Equity, Diversity & Inclusion + Intimacy in Theatre 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>

Statement on University Academic and Support Systems

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.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

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 consists 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) 740-2500

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.