

University of South Dakota
Theatre 284, Sec U015, Voice Dynamics II
3 credits

Time/Place: MWF 11:00-11:50 a.m.; Fine Arts 183 (Arena) Fall 2007
Instructor: Priscilla Hagen, Fine Arts 184F; 677-5734; phagen@usd.edu
Office Hours: 10-00-11:00 MWF; 11:00-12:00 TTR
Crs Prereq: Theatre 283 *or* permission of instructor

Department of Theatre Vision Statement

The Department of Theatre prepares the student for a career in the theatre and encourages personal and creative growth. It does this by providing a comprehensive liberal arts education, supplemented by intensive craft training in which classroom study and practical experience are of equal and complementary value. The Department promotes excellence in education, research, and service; promotes student engagement and leadership; develops creative and pragmatic problem-solving skills; explores new questions, techniques, and practices in the theatre; and inspires students to become life-long learners who contribute to their respective discipline and profession while enhancing the cultural lives of the University and of their communities.

A. Catalog Course Description:

A continuation of Thea 283; emphasizing advanced work on breathing, articulation, projection, resonance, and introductory work on stage dialect.

B. Additional Course Description and Objectives:

1. To build upon and practice the vocal techniques learned in Voice Dynamics I;
2. To introduce selected advanced exercise work designed to enhance articulation, projection, and vocal quality/resonance;
3. To increase awareness of the actor's own dialect and transform his/her speech and voice patterns into that of another person's dialect;
4. To study selected dialects (West Coast Irish, Queens/Long Island, Cockney) and practice them in class.

C. Instructional Methods:

Craft based exercises, solo and duet performances which are videotaped, discussion, written analysis

D. Supplementary Reading:

Kopf Ginny. The Dialect Handbook: Learning, Researching, and Performing a Dialect Role. Orlando: Voiceprint Publishing, 1997.
Lessac, Arthur. The Use and Training of the Human Voice. California: Mayfield Publishing Co., 1997.

E. Assignments:

1. This class will be run in "studio" fashion and will include selected exercise work in vocal production as well as dialect acquisition for the stage. It is expected that the student will reinforce the exercises and techniques practiced in class by working (twenty to forty minutes a day, five days a week) regularly outside of class.
2. There will be two self evaluation papers assessing personal vocal production written in response to audio tapes made of the student at the beginning and end of each semester.
3. There will be an oral report presenting results of an interview with a native speaker

(resource: *International Student Advising; Slagle Room 108; x5332; ISA@usd.edu*).

4. There will be several dialect readings assigned from dramatic literature.
5. There will be one-two field trips to practice conversational dialect in a public setting; approximate total cost of \$5.

F. Evaluation based upon:

1. **Classwork:** this includes commitment, attitude, mastery of dialect exercise work, and growth in the student's vocal production as evidenced, in part, by two audio tapes made at the beginning and end of the semester..... 35%
2. **Two self evaluations:** of taped vocal selection..... 10%
3. **Oral Report:** results of an interview w/native speaker..... 5%
4. **Two Dialect Readings:** assigned scenes from a play (Cockney, Irish).....30%
5. **Midterm Exam:** dialect reading of a monologue (Queens/LI).....10%
6. **Final Exam:** dialect reading 10%

A = 90-100, excellent work; complete, detailed, consistently dynamic.

B = 89-90, very good work; fairly complete w/numerous details, but not consistently dynamic.

C = 79-80, average to good work; meets the minimum requirements but lacks details.

D = 65-69, below average work; sloppy, incomplete, shows lack of care/respect for assignment

F = 0-64, failed to meet any of the assignment's goals.

G. Attendance:

Your attendance is vital to your own growth as an actor. Absenteeism and lateness are discouraged. More than two absences will result in the lowering of the student's grade by one letter for each absence thereafter. The only exceptions to this policy are family emergency, professional job opportunities, or serious illness.

H. Make-up Policy:

In the event of a family emergency or serious illness the student should, if able, contact the instructor prior to the performance so that the student's scene partner can be informed. The student will be expected to make up the performance during the next scheduled class period.

I. Disability Services:

Any student who feels s/he may need academic accommodations or access to accommodations based on the impact of a documented disability should contact and register w/Disabilities Services during the first week of class. Disability Services is the official office to assist students through the process of disability verification and coordination of appropriate and reasonable accommodations. Students currently registered w/Disabilities Services must obtain a new accommodation memo each semester. (For information contact: Ernetta L. Fox, Director Disability Services, rm. 119, Service Ctr., 605.677.6389, www.usd.edu/ds/dservices@usd.edu).

J. Freedom in Learning:

Students are responsible for learning the content of any course of study in which they are enrolled. Under board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exceptions to the data or views offered in any course of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should contact the dean of the college which offers the class to initiate a review of the evaluation.

K. Plagiarism Statement:

No credit can be given for a dishonest assignment. At the discretion of the instructor, a student

caught engaging in any form of academic dishonesty may be:

- a. Given a zero for that assignment;
- b. Allowed to rewrite and resubmit the assignment for credit.
- c. Assigned a reduced grade for the course;
- d. Dropped from the course;
- e. Failed in the course.

L. Course Outline (subject to change):

- Sept** 5: Review syllabus, assign “Meet a family member exercise”;
7: Warm up, share “Meet a family member exercise”, assign idelect partners;
10: Work with partner on observation exercise, focus point: melody;
12: Continue exercise, focus points: rhythm, resonance; in class taping;
14: Create audiotape of all students;
17: Intro to dialect;
19: Present a 30 second idelect of partner, assign interview with a Native Speaker;
21: Introduction to West Coast Irish, self evaluation of audio tape is due;
24: Continue with West Coast Irish dialect, research share;
26: West Coast Irish;
- Oct** **1: Report on interview with a Native Speaker is due;**
3: Irish, work on assigned readings;
5: Field Trip
8: Native American Day Holiday
10: **Irish dialect reading due, videotaped;**
12: Introduction to Queens/Long Island dialect;
15: Work on Queens/Long Island dialect;
17: Work on Queens/Long Island dialect, range and volume work;
19: Continue work in dialect;
22: Queens/Long Island;
24-6: Individual sessions
29: Midterm Exam: Monologue reading in Queens/L.I. (videotaped);
31: Facial Massage;
- Nov** 2: Introduction to Cockney;
5: Work on Cockney dialect, research share;
7: Judging for Oral Interpretation event, no class;
9: Cockney dialect;
12: Veteran’s Day Holiday;
14: Work on Cockney dialect;
16: Continue work on Cockney dialect;
19: Work on Cockney dialect, begin work on readings;
21: Field trip;
23: Thanksgiving Holiday;
26-28: Work on readings;
30: Cockney reading due, videotaped;
- Dec** 3-5: Review all three dialects;
7: Retape all students;
10-14: **Response paper due**, review for final.

