Course Description and Overview:
A Guided Study of Dialect Acquisition. Utilizing Research, Dialect Acquisition Skills and Performance, the student will develop a repertoire of dialects and accents. This in turn, will provide the student the opportunity to develop vocal variety; clarity and specificity.

Learning Objectives: Upon Completion of 408A, the student will have:

- Created performances based on a concentrated training process involving research, text analysis, dialect training, and embodiment exercises.

- Built knowledge of various playwrights who specialize and contribute to a particular culture, as well as discovered new voices in dramatic literature.

- Acquired an appreciation of theatre as a cross-cultural and collaborative art form, where by pursuing authenticity in an accent-dialect, the student researches his/her role via socio-linguistics and the interview process.

- Demonstrated the major speech features within the various accent groups of English.

- Acquired a process of rehearsing and performing

- Developed a unique repertoire of skilled dialects for voice over, film, and theatre auditions.

Prerequisite(s): Basic Voice

Required Readings and Supplementary Materials:
Dialect Workbook by kathleen dunn-muzingo-Course Reader
Description of Grading Criteria and Assessment of Assignments

Following in the Grading Criteria for School of Dramatic Arts –Departmental Policy

- **General guidelines for all written assignments:** No late assignments, projects, exams, papers, or exercised shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur. See SDA guidelines as this is departmental policy.
- No unexcused absences allowed. See departmental policy.
- A BFA student can only be placed on probation once. See departmental policy

**Additional Instructor Guidelines for submission of work:**

Written Assignments are to be emailed, although hard copies are still accepted.
General Guidelines for Rehearsals and Performances: There are no opportunities for missed in-class rehearsals or performances due to the nature of the amount of dialects to be covered. 25 points will be deducted from the overall unit for missed in class rehearsals and performances.

THE DIALECT PRESENTATION UNIT

EACH STUDENT IS RESPONSIBLE IN COMPLETING FOUR DIALECT PRESENTATION UNITS. EACH DIALECT UNIT IS WORTH 100 POINTS.

**Sound Lab:**
This includes transcription of the monologue/scene. The sound lab contains both imitation practice done in class (imitation of the first fifty words of the source), and a written observation of the basic elements of placement, musicality and vowel and consonant changes and areas that require more practice. (See course reader 408A for more detail)

**Transcription:**
This is the full transcription of the script or text.

**Survey**
Survey Page: Surveys are due for each dialect unit. Remember to number the information within the body of the survey paper and EITHER create a bibliography at the end of the paper OR footnote at the bottom of the page.

**In Class Sight Read, and Class Explorations:**
The student is required to complete in class rehearsals and sight readings of their material. The student is required to participate in class explorations. These explorations will be designed for student need. The goal of this class is also to expand creativity in how music can play a role in dialect acquisition. The exercises will also provide the student a repertoire of acting exercises.
Rehearsal and Performances:
After the dialect presentation of his/her unit, the student is responsible for performing a scene or monologue demonstrating the sounds and behavior of the dialect in a believable and truthful manner. In class rehearsals are mandatory to receive the full grade on the performance. Missed in-class rehearsals lower the performance grade by 25 pts.

Cultural Presentation with Interview:
Following the performance day, the student will be responsible for devising a presentation on the various areas that shape the culture that was relevant to his/her performance. The five areas to be addressed are: Arts, Historical Events, Religious Beliefs, Social-Political Concerns of that era and culture. The student must also complete a taped interview to share with the class. Since interviews tend to be lengthy, please edit and highlight three to five minutes to share with the class.

EACH DIALECT PRESENTATION UNIT IS 100 POINTS. THERE IS A TOTAL OF FOUR DIALECT PRESENTATION UNITS DURING THE SEMESTER.

Dialect Presentation Unit: 100 points

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<tr>
<th>Component</th>
<th>Points</th>
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<tr>
<td>Sound Lab, Transcription</td>
<td>20</td>
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<td>Survey</td>
<td>20</td>
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<tr>
<td>In class Sight Read, Explorations</td>
<td>10</td>
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<tr>
<td>In Class Rehearsals</td>
<td>20</td>
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<tr>
<td>In Class Performance</td>
<td>20</td>
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<tr>
<td>Cultural Presentation with interview</td>
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MISC GRADING:
Participation and attendance see below

USC BLACKBOARD: Course information, announcement and materials will be posted on BLACKBOARD. Please check periodically for announcements. This program is new to the instructor, so have patience if there are glitches. Grades, however, will NOT be posted on Blackboard. URL: https://blackboard.usc.edu

Participation:
Participation includes attending the lectures, supporting other student’s work in class, taking part in source days, adding to the class discussions, being present, being on time, and taking part in class exercises and explorations. Each time you are absent, your overall final grade will be reduced two points. Please see SDA on policy on absences.
**Final Exam:**
Presentation of monologues and customs to Dialect 408A Class. Monday May 11th 8 a.m. to 10:00 a.m. We will design an order the last day of the semester. Private rehearsals with the instructor are recommended.

**Statement on Academic Conduct and Support Systems**

**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 Section 11, Behavior Violating University Standards [https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/](https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/). 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/](http://policy.usc.edu/scientific-misconduct/).

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity [http://equity.usc.edu/](http://equity.usc.edu/) or to the Department of Public Safety [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us](http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us). This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men [http://www.usc.edu/student-affairs/cwm/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

**Support Systems**
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute [http://dornsife.usc.edu/ali](http://dornsife.usc.edu/ali), which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information [http://emergency.usc.edu/](http://emergency.usc.edu/) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
Training Schedule:

Course Structure:

Week 1–6 Introduction to Healthy, Flexible, Standard American Speech, Classical Speech and International Phonetic Alphabet and Broad Transcription
Week 6–8 British: Survey, Sound Lab, Transcription, and Rehearsal/Performance
Week 9–11 Southern: Survey, Sound Lab, Transcription, Rehearsal/Performance
Week 12–15 New York: Survey, Sound Lab, Transcription, Rehearsal/Performance.

Anticipated Due Dates:

Dialects 408A Training Schedule (subject to change)

Start of Semester: Memorized Shakespeare piece or sonnet
January 12th: Taping of Kit List: Recording of the list of words in your own vernacular
Keep this recording as a BEFORE you will re-record the list at the end of this unit

IPA Training Unit - Voice and Speech Training

January 12th to 20th Foundations of Speech - Body Training
January 12th Taping of Kit List (please save the recording as a contrast—you will re-read after this unit
January 14th Body NRG moment presented
January 21st Beginning of IPA sensations and sounds
January 26th Simple Vowel Ladder - Tongue Arch Vowels
January 28th Rounded Vowels
February 2nd Word Lists from the Course Reader/Transcriptions introduced
February 4th Transcriptions Due/Introduction of Consonants
February 11th Finish Consonants/IPA Unit Wrap UP/Elements of Good Speech
February 18th Sight Reads of Text
February 23rd Off Book Rehearsals/Surveys Due
February 25th Performances/Re-taping the KIT LIST and submit the KIT LIST doc with observations and discoveries

British Unit:

March 2nd Introduction to British Features
March 4th Introduction to British Features/Introduction to British transcriptions
March 9th Sight reads of British Scenes and Monologues/Transcription & Sound Lab Due
March 11th Cultural Day/Sight Reads
March 23rd Off book rehearsals/Surveys
March 25th British Performances
Southern Unit:

April 1st  Introduction to Southern Features
April 6th  Introduction to Southern Features/Cultural Days
April 8th  Sight Reads of Southern Material/Transcription and Sound Lab Due
April 13th Off Book Southern Rehearsals/Surveys Due
April 15th Southern Performances

NYC Unit:

April 20th  Introduction to NYC features
April 22nd  Introduction to NYC features/Cultural Days
April 27th  Sight Reads of NYC Material/Transcription and Sound Lab Due
April 29th  Off Book NYC Scenes and Monologue

Final May 11th  8 a.m. to 10 a.m. NYC Performances
Classroom Etiquette:

Classroom Etiquette makes a difference between a “plus” or “minus” at the end of the term. Know that I will not remind you of these things as these should be a part of respect for others and of your own learning.

PLEASE TURN OFF ALL CELL PHONES PRIOR TO CLASS!

AN ABSENCE WILL RESULT IN A 2 PT REDUCTION EACH TIME YOU ARE LATE OR ABSENT THERE AFTER.

IF TARDY, ENTER CLASS RESPECTFULLY AND NOT DRAMATICALLY!

Final note about Grading in Art and Acting:

This is an art-form composed of research, application, knowledge and presentation of skills in an organic and truthful performance. One must embody the dialect as a whole person and not as a technical dialect. Following are descriptions of grades in this class and their meaning:

A: Exceptional

Exceptional means understanding and embodying all criteria of the dialect. The student has done exceptional research and homework, attended all rehearsals and participated in all class room exercises. This grade also represents truthful, creative and authentic embodiment according to the circumstances and style of the text.

B: Good

Clear understanding of the features of the dialect, basic features and all assignments handed in on time. Perhaps there is an element of lateness to one of the assignments and the performance is technically proficient, but lacking creativity and communication.

C: Average

General basic understanding of the features. However, paperwork is missing and a gap in performance due to carefulness of words or understanding of the dialect.

D/F: Lack of commitment/ No Show

I look forward to working with you,
Kathleen Dunn-Muzingo
Please sign and return the student background information sheet as an acknowledgement of what is to be expected in the class.

Student Background Information:

List any experience in voice, speech and movement you have had—including hobbies and languages:

Do you have any physical injuries that will not allow you to do certain types of bending, shaking, and stretching of the body? Please Explain

What your goals for this class?

Please sign and verify that you have read the syllabus and that you understand what is required of you in this class.

Signature          Date

Print Name          e-mail:

Phone: