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.

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

- Experienced 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 408A/340A by Kathleen Dunn-Muzingo-Course Reader
Description of Grading Criteria and Assessment of Assignments

Following is 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 (surveys and sound labs) are to be emailed, although hard copies are still accepted at the end of the day on the due date. Transcriptions maybe scanned and then sent via email and PC friendly, or a hardcopy of your markings maybe turned in. Please, no photos from your phone, your papers must be submitted as Word Doc format, so that the instructor may add comments.

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:
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 a general transcription of the script or text, identifying the basic vowel and consonant changes.

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 and 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 Day Presentation: Sign up for a ten minute presentation on one of the three dialects (British, Southern, or NYC). You may work in partners and the cultural share should pertain to the current dialect/accent being studied. Refer to your course readers for requirements and ideas.

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

<table>
<thead>
<tr>
<th>Dialect Presentation Unit:</th>
<th>100 points</th>
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<tbody>
<tr>
<td>Sound Lab and Transcription</td>
<td>20 points</td>
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<tr>
<td>Survey</td>
<td>20 points</td>
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<tr>
<td>In class Sight Read, Explorations</td>
<td>10 points</td>
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<tr>
<td>In Class Rehearsals</td>
<td>25 points</td>
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<td>In Class Performance</td>
<td>25 points</td>
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MISC GRADING:
Cultural Presentation with interview 10 points

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. Participation can fluctuate your grade from a minus or plus at the end of the semester, which is equal to five points.

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.
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 11th Syllabus and Foundation of Dialects Training
January 11th Taping of Kit List (please save the recording as a contrast—you will re-read after this unit
Select A Verse Text and memorize 6 lines of text
January 20th Relaxer Energizers to Body NRG’s into phonetic sound and movement
January 25th Body NRG moment presented
January 27th Tongue Arch Vowels, in poetry and Shakespeare
February 1st Rounded Vowels, Word Lists, and in Text
February 3rd Diphthongs and R colored Vowels ---memorize full text for next class
February 8th Vowel Ladder and Text Explorations ---write a journal entry
February 10th Introduction to Consonants
February 17th Finish Consonants/Draw What We Remember/River of Sound—final journal entry
February 22nd Explorations: Wandering through Wilderness: Vowels, Consonants and Body NRG explorations
February 24th Off Book Rehearsals/Surveys Due
February 29th 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 7th Introduction to British Features/Introduction to British transcriptions
March 9th Sight reads/Transcription & Sound Lab Due/Cultural Day
March 21st Cultural Day/Sight Reads
March 23rd Off book rehearsals/Surveys
March 28th British Performances
Southern Unit:
March 30th   Introduction to Southern Features
April 4th   Introduction to Southern Features/Cultural Days
April 6th   Sight Reads /Transcription and Sound Lab Due/Cultural Day
April 11th  Off Book Southern Rehearsals/Surveys Due
April 13th  Southern Performances

NYC Unit:
April 18th  Introduction to NYC features
April 20th  Introduction to NYC features/Cultural Days
April 25th  Sight Reads of NYC Material/Transcription and Sound Lab Due
April 27th  Sight Reads of NYC/Cultural Day

It is recommended but not mandatory to book an appointment to rehearse you NYC text before the final. I will be here on Study Days.

Final May 9th  8 a.m. to 10 a.m. NYC Performances and Surveys Due
Statement on Academic Conduct, Support Systems and Misc. Contact Information.

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/]. 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/].

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/] or to the Department of Public Safety [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/] 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], which sponsors courses and workshops specifically for international graduate students.

Office of Disability Services and Programs
[http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html] provides certification for students with disabilities and helps arrange the relevant accommodations.

Emergency Preparedness
If an officially declared emergency makes travel to campus infeasible, USC Emergency Information [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.

Blackboard and Email Communication
It is important you check in with blackboard as I will be posting assignment materials, interviews, and grades throughout the semester. I will also be sending class emails from this program.
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: