

USC School of Dramatic Arts

408B Dialects Section Number 63114R

M-W 8:30 a.m. to 9:50 a.m.

Instructor: Kathleen Dunn-Muzingo

Email: kdunn@usc.edu

Office Hours: TH/F 1:00 p.m. to 4:00 p.m.

Course Description and Overview:

A continuation of Dialect 408A. A self-guided study into the various dialects and accents of English

Learning Objectives: Upon completion of 408B, the student will have:

- Created a self-teaching process of acquiring, analyzing and demonstrating various accents and dialects of English
- Developed a flexible and dynamic speaking voice
- Sharpened auditory skills through listening and imitation
- Designed a diverse repertoire of material suitable for stage, film, voice overs and animation
- Acquired an appreciation of theatre as cross-cultural and collaborative art form, where by pursuing authenticity in an accent-dialect, the student researches the role via socio-linguistics
- Expanded knowledge of various playwrights of a particular culture, as well as discovered new voices in dramatic literature

Required Text and Materials:

Course Book from 408A

Spiral Bound Notebook for Handouts

Required Texts: Stage Dialects by Jerry Blunt or More Stage Dialects by Jerry Blunt * To be determined after selections

Recording Device for interviews

Course Structure:

Week 1-2	Review of IPA sounds and symbols/Quiz
Week 3-6	Dialect #1, Basic Introduction, Written Work , Class Exploration, Rehearsal and Performance, Interview Presentation,
Week 7-10	Dialect #2 Basic Introduction, Written Work, Class Exploration, Rehearsal and Performance, Interview Presentation,
Week 11-14	Dialect #3 Basic Introduction, Written Work, Class Exploration, Rehearsal and Performance, Interview Presentation,
Week 15	Dialect Bash

Grading:

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

Dialect Presentation Unit: 100 points

Sound Lab, Transcription, Dialect Sheet 20 points

Survey 20 points

In class Sight Read, Explorations 10 points

In Class Rehearsals 20 points

In Class Performance 20 points

Cultural Presentation with interview 10 points

Final Presentation: DIALECT BASH 100 points

MISC GRADING:

Participation see below

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. Attendance and Participation is ten percent of the final grade. The student is graded one absence a semester. Following is the breakdown for participation percentages:

Excellent Participation: Being present and on time ready to work.

Good Participation: 2nd absence is communicated directly to the instructor with all written assignments turned in via email. (no points off of final grade). .

Average Participation: One missed rehearsal (5points off on total grade for that unit)

Poor Participation: One missed performance (10 points off on total grade for that unit)

THE DIALECT PRESENTATION UNIT

EACH STUDENT IS RESPONSIBLE IN COMPLETING THREE DIALECT PRESENTATION UNITS. EACH DIALECT UNIT IS WORTH 100 POINTS. FOLLOWING IS THE BREAKDOWN OF A DIALECT UNIT.

The Practice: Transcriptions, Imitation, and Sound Lab:

This includes transcription of the monologue/scene identifying the basic vowel and consonant features of an accent. The student will also create a Sound Lab Sheet based on the basic tonal, vowel and consonant changes. The sound lab is 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). Finally, the student will share their imitation of the first fifty words of a source of their choosing with the class

Survey

Survey Page: Surveys are due for each dialect unit. Remember to footnote information in the body of the survey paper and create a bibliography at the end of the paper. Photos of the area and people are encouraged. (see course reader 408A for more detail)

In Class Sight Read, and Class Explorations:

The student is required to complete in- class rehearsals and sight readings of their material. The student will have the opportunity 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, so movement will also be explored as a gateway in embodying a culture. These exercises will 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:

After performance day, the students will be able to share their experience and interviews that related to their character study. See Handbook 408A for help in constructing an interview. Since interviews tend to be lengthy, please edit and highlight three to five minutes to share with the class. The student may work in pairs to obtain an interview.

Final Exam:

Presentation of monologues and customs to Dialect 408A Class. Monday May 9th, 11 a.m. to 1 pm. We will design order the last day of the semester. Private rehearsals with the instructor are recommended.

Students with Disabilities:

“Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. DSP is open Monday-Friday, 8:30 to 5:00 p.m. The office is in Student Union 301 and their phone is (213) 740-0776. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. Please be sure the letter is delivered to the instructor and to Lori Ray Fisher, Director of Academic Services, located at DRC RM116.

Miscellaneous Information

SCHOOL OF THEATRE GRADING POLICIES:

1. No late papers, exams, projects, etc. shall be accepted unless **advance** extensions have been arranged between the student and the teacher, or unless exceptional circumstances occur.
2. There are no unexcused absences allowed. See policy below for excused absences.
3. A grade of IN (incomplete) shall only be awarded under exceptional circumstances, according to University Policy.
4. A BFA student can only be placed on probation once. A second term of probation shall mean that the student shall be permanently dismissed from the program. This criterion shall become effective once it has been printed in the USC catalogue.
5. There shall be annual reviews of the progress of all MFA and BFA students.
6. Letter grades and marks are defined as follows:
 - A** work of **excellent quality**
 - B** work of **good** quality
 - C** work of **fair** quality for **undergraduate** credit **minimum passing** for **graduate** credit
 - C-** **failing grade** for **graduate** credit
 - D-** work of **minimum passing** quality for **undergraduate** credit
 - F** **failure** for undergraduate credit

GRADING:

94-100	A	4.0	74-76	C	2.0
90-93	A-	3.7	70-73	C-	1.7
87-89	B+	3.3	67-69	D+	1.3
84-86	B	3.0	64-66	D	1.0
80-83	B-	2.7	60-63	D-	0.7
77-79	C+	2.3	0-59	F	0

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>

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!

THE THIRD 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 Notes about Grading “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 and what they mean:

Exceptional: A

Exceptional means 100% understanding and embodiment of all criteria of the dialect. The student has done exceptional research and homework of the character. This grade also represents truthful, creative, and authentic embodiment. The student is on his/her journey in creating a human being and not a technical dialect.

Good: B

Good means a clear understanding of IPA of the dialect, research and homework of the character. There may be some details missing in putting paper work together. This grade also represents that during performance, the dialect still remains technical and careful.

Average: C

Average means a general, basic understanding of the IPA of the dialect, research and homework, and a basic incorporation of the dialect in performance. However, there are gaps in either learning or performing of the dialect. This grade may also represent the student’s development in releasing the self-monitoring process during rehearsal and performance.

ONCE THE STUDENT HAS READ THE CONTENTS OF THE SYLLABUS AND UNDERSTANDS WHAT IS REQUIRED, IT IS NECESSARY TO COMPLETE AND SIGN THE ATTACHED FORM

I Look Forward to Working with You,

Kathleen Muzingo

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/>. 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/departments/departments-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.

The 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. 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.

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Student Background

Name

E-mail

Phone:

Experiences in voice and movement training and performance:

Any vocal or physical injuries that need to be note:

Personal Goals:

I have read and understand the syllabus and what is expected in maintaining a passing grade. I also understand that my growth in this class is dependent on self-teaching, self - discoveries, and how I apply what is experienced in class to personal rehearsal and training outside the classroom.

Signed_____ Date_____

Tentative Dialects 408B Training Schedule

January 11 th	Syllabus and Dialect Choices
January 13 to 20 th	Review of Body and Voice Concepts
January 20 th	Dialect Choices Finalized
January 25 th	Features of Accented English and Dialects of English
January 27 th	Features of Dialect I
February 1 st	Imitation and Sound Lab of Source
February 3 rd	Sight Reads and Transcriptions Due
February 8 th	½ off book: Moving to the music of your culture
February 10 th	½ off book: continue with cultural music exploration
February 17 th	Complete Off Book Rehearsals –Survey Papers Due
February 22 nd	Performance and Sharing of Interviews and Culture
February 24 th	Features of Dialect II
February 29 th	Imitation and Sound Lab of Source
March 2 nd	Sight Readings and Transcriptions Due
March 4 th	½ off book with Music
March 9 th	½ off book with Photo: Portrait Study
March 21 st	Complete Off Book Rehearsals-Survey Papers Due
March 23 rd	Performance and Sharing of Interviews and Culture
March 28 th	Features of Dialect III
March 30 th	Imitation and Sound Lab of Source
April 4 th	Sight Readings and Transcriptions Due
April 6 th	½ off book with Music or portrait
April 11 th	Complete Rehearsal-Survey Papers Due
April 13 th	Performance and Sharing of Interviews and Culture
April 18 th to 27 th	Putting it all together---Prep for the Dialect Bash
Final	Dialect Bash Presentation for 408A May 9 th 11 to 1 p.m.