

USC School of Dramatic Arts

Instructor: Kathleen Dunn-Muzingo
Theatre 340A Section 6926D
T/TH 9:00 to 10:50 a.m. MCC 111
Office: Jeff Bldg. 202A
Office Hours: TH/F 3:00 to 6:00 p.m.

Description and Overview:

Continued vocal freedom, and voice development for THE BING theatre. Through dialect acquisition, the student will learn how to apply the International Phonetic Alphabet, ear training, physical embodiment and research in role creation.

Learning Objectives: Upon Completion of 340A, the student will have:

COURSE OBJECTIVES:

- 1) Identified and demonstrated the major components of healthy professional voice and speech production.
 - a. Discovered, Demonstrated, and Communicated the various Family of Vowels
 - b. Minimized excessive nasality with new sensation of forward tonal resonance
 - c. Discovered and demonstrated the difference between sustained, tapped, voiced, and unvoiced consonants as well as the various categories of the Consonant Family
 - d. Acquired speech skills of final consonant endings and consonant clusters to enhance vocal clarity and energy of thought.
 - e. Developed pitch, range and healthy power and resonance for the vocal demands of various situations.
 - f. Developed the various dynamics of voice; tempo, duration, high, low, full volume, quiet intimate resonance.
- 2) Utilized Broad Transcription of the International Phonetic Alphabet (IPA) the student of dialects in order to identify accurately the consonant/vowel features of various Dialects of English:
 - a. Neutral Professional American Speech versus Classical Speech
 - b. Identify and demonstrate the differences between 18th Century British and Modern British.
 - c. Begin the Study and Practice of the Various Dialects of the American South
- 3) Ultimately, realized through exercises and explorations, the voice cannot function alone without the support of responsive breath, body energy, and sense of involvement and imagination. That the voice functions organically and truthfully when heart, body and imagination are integrated into vocal life.
- 4) Acquired Research Skills and Arrange Data in order to:
 - a. Compose surveys on the various dialects of the English Language
 - b. Conduct live interviews of real sources from the various areas of study
 - c. Recognize and appreciate various customs, beliefs and social interactions among people of a particular area.
- 5) Evaluated and Discussed consistency of sound and believability in execution of dialects in order to;
 - a. Articulate the specific sounds of a dialect
 - b. Appreciate the skill and work encompassing a dialect in performance.
- 6) Acquired knowledge of playwrights who are devoted to specific areas of the Southern United States, New York, and the U.K.

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

Prerequisite(s): Concurrent enrollment of Theatre 315A and Theatre 320A

Required Materials: Notebook and Folder

Required Textbook: Course Reader compiled by Kathleen Dunn-Muzingo
Stage Dialects by Jerry Blunt

Description of Grading Criteria and Assessment of Assignments

Total of 400 points: If you neglect to hand in paperwork, your overall grade will be reduced by 25pts for each uncompleted assignment. No lateness. Ten points will be subtracted each day paperwork is late.

Basic IPA Quiz 100 points

Attendance/Class Exercises 100 points

Two Vocal/Dialect Units 200 points

BREAK DOWN OF DIALECT UNITS:

Non-Regional Professional Speech:

Sound Lab/Transcription 25 pts. * Both must be turned in to receive credit.

Survey Paper 25 pts.

Rehearsal 25 pts.

Performance 25 pts.

British Unit:

Surveys 25 pts. *Both must be turned in to receive credit.

Sound Lab/Transcription 25 pts.

Rehearsals 25 pts.

Performances 25 pts.

Completion of one Cultural Day 10 pts. (To be added to Spring Semester) This is a 'plus' or 'minus' for the overall total of Spring Semester Grade.

Breakdown of graded areas:

BASIC IPA Quiz

An International Phonetic Alphabet Test for broad transcription will be given at the end of the Non-Regional Professional Speech Unit. The test will include essay and word identification. The student is responsible for identifying specific vowel and consonant features.

ATTENDANCE AND CLASS EXERCISES

Class exercises are planned for each class period. The exercises will vary depending on student need and progression in the process. A two class absence is given to the student at the beginning of the semester. After the second absence, a four point reduction will be taken for each absence occurring after the initial two.

The points will be deducted from the overall final grade at the end of the semester.

Communication for absences is a must to the instructor, and do not have fellow students 'messenger' your absence. This does not happen professionally, where actors are late to the set or rehearsal; they do not call other actors to communicate to the directors. How you handle personal challenges during this process makes a difference between a 'plus' or 'minus' at the end of the semester. Think of this portion of your training reflective of how you conduct yourself in a business setting, so what you practice in attendance and communication, you perpetuate in your professional life outside the classroom.

DIALECT TRAINING UNIT: EACH UNIT REQUIRES:

SURVEYS FOR EACH DIALECT

This is a general overview of the area your character is from. Use sources from histories, the play/playwright, articles, online websites of the town, online newspapers of the area. Please stay away from quoting Wikipedia since this is a website that is updated from the general public.

Choose five of the nine questions from your course book reader. Footnote after each question. For quoting from play, books, articles and journals include: Publisher, Title, and Page Numbers you are referencing. For Newspaper include Title and Date. For Plays reference the Title and Page numbers, For Documentaries include Title, Writer, and Date of Documentary.

SOUND LAB AND TRANSCRIPTIONS FOR EACH DIALECT

A sound lab will be provided for you to fill out, or you may create your own. Transcriptions are markings of the vowel and consonant features that change in your text.

REHEARSALS

Rehearsals of a text demonstrating the dialect being studied is required from each student. The material is chosen by the student. It may either be a monologue or a scene as long as the two students are in this class. There are no make-ups for missed rehearsals. You must be ready to rehearse on the designated dates. This may be different from some acting classes where you can rehearse when you are ready. It is important to stay on task so you can experience all the accents required.

PERFORMANCES

The student will be responsible for his/her own material for the performances throughout the semester. This is also to increase student awareness of new playwrights, and to begin the challenging journey of developing

his/her own repertoire. **A missed performance cannot be made up.** Performances may be a monologue or scene.

INTERVIEWS or CULTURAL DAYS:

Each student will work with a partner in acquiring an interview on one of the dialects studied covered during the fall and spring semester. The 10 points will be added to the final grade in Spring. The choices are: Received Pronunciation, Contemporary British, American South, and New York City. If the student/s is unable to obtain an interview, then a cultural day presentation can be substituted. See course reader on how to construct a cultural day.

GRADING BREAKDOWN FOR UNIVERISTY OF SOUTHERN CALIFORNIA:

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

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. A grade of IN (incomplete) shall only be awarded under exceptional circumstances, according to University Policy.
3. 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.
4. There shall be annual reviews of the progress of all MFA and BFA students.
5. 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 and 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

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>

TARDIES; Lateness is disruptive. Please arrive on time. **If a performance is in progress, please wait outside until it is over.**

Classroom Etiquette and Miscellaneous:

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!

Final Examination Date:

Final Exam is Thursday December 10th 11 a.m. to 1 p.m.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. *SCampus*, the Student Guidebook, (www.usc.edu/scampus or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.