

USC School of Dramatic Arts

408A Section 63013D
Fall 2015—M/W—10:30 to 11:50 a.m.
Location: MCC 106

Instructor: Kathleen Dunn-Muzingo
Office: JEF 202A
Office Hours: Thursday/Friday 3 to 6 p.m.
Contact Info: kdunn@usc.edu

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 is the Grading Criteria for School of Dramatic Arts –Departmental Policy

- *General guidelines for all written assignments: No late assignments, projects, exams, papers, or exercises 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 may be scanned and then sent via email and PC friendly, or a hardcopy of your markings may be 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:

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 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.

Dialect Presentation Unit:	100 points
Sound Lab and Transcription	20 points
Survey	20 points
In class Sight Read, Explorations	10 points
In Class Rehearsals	25 points
In Class Performance	25 points

MISC GRADING:

Cultural Presentation with interview	10 points
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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.

Dialects 408A Tentative Training Schedule-Subject to Change

August 24th Introduction to Dialect/Speech Training
Relaxer Energizers
Assignment: Taping of the Kit List to keep as a 'Before'
August 26th Introduction to the physical components of Dialects Training
August 31st Presentation of Body Energy Stories
Introduction to Sound and Symbol
Sept. 2nd -16th Continuation of the Phonetic Alphabet: Embodying Sound and Symbol
Sept. 21st Transcriptions on text due/Explorations off book
Sept. 23rd Surveys Due/Rehearsal off book
Sept. 28th Performance of Text
Sept. 30th In Class: Basic Auditory/Transcription Quiz
Due: Re-taping Kit List and compare and contrast 'before' and 'after' recordings. Hardcopy of Kit List filled out or emailed to instructor.
October 6th -8th Introduction to British
Oct. 13-15th Sight Reads, Explorations, and Cultural Days
October 15 Sound Labs and Transcriptions Due
October 20th Off Book British Rehearsals
October 22nd Off Book Rehearsals and Surveys Due
October 29th British Performances /Introduction to the South
November 2 Southern Introduction Day
November 4 Sight Reads and Cultural Day
November 9 Transcription and Sound Lab Due/Cultural Day/Practice
November 11 Southern Surveys Due/Off book Rehearsals
November 16 Southern Performances
Nov. 18-23 Introduction to NYC
November 30 Sight Reads and Cultural Day
December 2nd NY Transcription and Sound Lab Due/Cultural Day/Practice

Finals Week/ Study Day: You may request an off book rehearsal with instructor during study days, this is optional

December 14th Final: NYC performances and Surveys Due.

9:00 a.m. 408a section final: 11 a.m. to 1p.m

10:30 am 408a section final: 8 a.m. to 10:00 a.m. ***no switching of times.

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/academicssupport/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 carelessness 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—include 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: