

USC School of Dramatic Arts

408A Section 63014D 10:30 to 11:50 a.m.
63013D 9:00 to 10:20 a.m.

FALL 2017—M/W

Location: MCC 106

Instructor: Kathleen Dunn-Muzingo

Office: JEF 200a

Office Hours: Wednesday 12:00 to 1 p.m.
and Friday 10 a.m. to 11 a.m.

Addtl. times available. Confirm appt. via email

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. This is also a class that will develop and address the speaking voice as well as provide a vocal warm up that the student may utilize in performance work. Yes, you must learn the International Phonetic Alphabet, and address elements of healthy voicing.

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 the International Alphabet, Speech training, and Healthy Voicing
- Acquired knowledge of various playwrights who specialize and contribute to a dialect of study, 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.

Methods Used: Journaling, Written Work, Rehearsals, Performance, Voice and Movement Exercises, Phonetic Pillow Work (see each section for description of methods)

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

TOTAL OF ONE IPA AND THREE DIALECT PRESENTATION UNITS

IPA UNIT: TOTALING 100 POINTS

PREP: 50 pts.
 Journals (Body, Consonant and Vowel Explorations) 30 pts (10 points each)
 Transcription of Text in IPA and KIT LIST 20 pts. (10 points each)

PRESENTATIONS:

Rehearsal/Performance 50 pts.
 Written Work (Journals and Text Transcription and KIT LIST) 50 pts.

If it is a 50-point project:

50-47	A	43-42	B	38-37	C	33-32	D
46-45	A-	41-40	B-	36-35	C-	31-30	D-
44	B+	39	C+	34	D+	29-0	F

LETTER GRADE FOR IPA UNIT: Totaling 100 points.

GRADING:

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

DIALECT PRESENTATION UNIT:

You have two grades for each dialect unit: a prep grade (100 pts) and a presentation grade (100 pts). These two grades will be averaged into one grade per unit. So, you will have a total of **THREE DIALECT UNIT GRADES** at the end of the semester: British Southern Dialects, and New York City Accents, plus the IPA UNIT GRADE. How you prepare is as much important as how you present.

PREP: Totaling 100 points

Sound Lab	25 points
Survey	25 points
In class Sight Read	25 points
Text Identification	25 points

Letter Grade for 25 point projects: Prep Portion of Dialect Training

25-24A	22 B+	19.5 C+	17 D+	134-0 F		
23 A-	21B	19 C	16 D			
	20 B-	18 C-	15 D-			

REHEARSAL/PERFORMANCE: Totaling 100 points

In Class Rehearsals	50 points
In Class Performance	50 points

Letter Grade for 50 point projects: Rehearsal and Performance Portion of Dialect Training

47- 50A	42-43 B	37-38 C	32-33 D				
45 -46 A-	40-41 B-	35-36 C-	30-31 D-				
44 B+	39 C+	34 D+	29-0 F				

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 (death, hospitalization).
2. There are no unexcused absences allowed. See policy below for excused absences.
3. **Absences/Tardiness:**
Learning in class depends on the layering of intellectual and emotional discovery resulting from the consistent active exploration of 100% of the BA/BFA . **No absences or tardies are allowed. Cumulative active class participation points will be lost.**

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 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: Fair

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

D/F: Lack of commitment/ No Show (D- minimum passing grade for undergraduate credit)

Letter grades and marks are defined as follows:

A grade of IN (incomplete) shall only be awarded under exceptional circumstances, according to University 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 ma 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. If you submit copies that are unreadable and by phone, your work will be re-turned, and either points off for lateness or no credit will be given at the discretion of the instructor.

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. Material is memorized.

DESCRIPTION OF GRADED AREAS FOR IPA UNIT

(Totaling 100 points)

Journals: (10pts each, totaling 30 points) Three journal entries on the following: explorations on the use of the Body Energies, Consonants, and Vowels and their application to your text. These journals will be assigned the first three weeks of the semester. Emailed to the instructor on the due date.

Kit List (10 pts) You will record yourself saying a word list, called THE KIT LIST the first day of class. Keep this recording on file. After the IPA Unit, you will record the list again, listen back and compare the 'before' and 'after' and write a brief description of any changes in voice and speech.

Transcription of your text in IPA (10 pts) Upon completion of the IPA unit, the student will take the first 100 words of the performance text, and transcribe it utilizing IPA phonetics.

Rehearsal and Performance of Text (25pts each) The student will have the opportunity to rehearse and present a piece of verse that demonstrates a voice that is clear in pronunciation, voicing and communicating the standard sounds of English for heightened text.

DESCRIPTION OF GRADED AREAS: THE DIALECT UNIT

PREP WORK SECTION: (100 POINTS)

Sound Lab: 25 PTS.

A written observation of the basic elements of placement, musicality and vowel and consonant changes and areas that require more practice as well as a transcription of the first 100 words of the source you are practicing with. This paper will be submitted for each unit. (See course reader 408A for more detail in constructing a sound lab). Due on the day of sight-reads.

Survey 25 PTS.

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. Survey papers are due on Rehearsal Days.

Transcription: 25 PTS

This is a general transcription of the script or text, identifying the basic vowel and consonant changes, to be handed in on Performance Days.

In Class Sight Read, and Class Explorations: 25 PTS.

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 PERFORMANCE SECTION (100 POINTS)

Rehearsal and Performances: 50 PTS EACH

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.

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:

Dialect 408A Class Section 63014D is Monday December 11th 11 a.m. to 1 p.m.

Dialect 408A Class Section 63013D is Monday December 11th 8 a.m. to 10 a.m.

Training Schedule:

Course Structure:

Week 1–7 Introduction to Healthy, Flexible, Standard American Speech, Classical Speech and International Phonetic Alphabet and Broad Transcription

Week 8-10 British: Sight-read, Survey, Sound Lab, Transcription, and Rehearsal/Performance

Week 11-13 Southern: Sight-read, Survey, Sound Lab, Transcription, Rehearsal/Performance

Week 14-16 New York: Sight-read, Survey, Sound Lab, Transcription, Rehearsal/Performance.

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

Several 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!

I look forward to working with you,
Kathleen Dunn-Muzingo

Following is a tentative schedule depending on the size and scope of the class:

Week 1: August 21-23

- Record Kit List and Save it for a re-recording of it at the end of the IPA UNIT
- Find a Shakespeare or Sonnet that you will work on for this unit and perform
- Elements of a warm up
- Breath Awareness
- Voice and Movement Exercises
- Syllabus
- Journal Entry: Application of the Body Energies in daily life or in your exploration of your text

Week 2 August 28 – 30

- Warm up, into Breath Awareness into Voice and Movement
- Phonetic Pillows Begin: The Simple Vowel Ladder
- Consonant Work from Course Reader

Week 3 Sept 6th (no class on Monday September 4th-Holiday)

- Warm up
- Simple Vowel Ladder into Complex Vowel
- More work with the Consonants

Week 4 September 11th-13th

- Schwa, R-coloring, Diphthongs, and Diphthongs with R Coloring
- More phonetic work and practice and games
- Finish work with Consonants
- Phonetic Transcription of your text Due on 18th

Week 5 September 18th – 20th

- Hand in Phonetic Transcription of your Text
- Vowel vs Consonants Text Explorations
- Off -Rehearsals on the 20th
- Journal of Vowel vs Consonant Explorations of your Text

Week 6 September 25th to 27th

- Performance of your Shakespeare/Sonnet
- Journals on Consonants vs Vowels due on 27th
- Complete Kit list re-recording and sheet is due next class

Week 7 October 2nd to 4th

- Kit List Sheets are Due on October 2nd
- Dialect Acquisition Begins
- British English Features and Practice

Week 8 October 9 -11

- British Sight Readings of Scenes and Monologues Due on 11th
- Sound Lab and Transcription of the first 100 words of your practice source due on 11th

Week 9 October 16th to 18th

- Rehearsals off book on the 16th
- Survey papers on your character are due on the 16th
- Performances of British Scenes and Monologues on 18th

Week 10 October 23rd to 25th

- Southern Unit Begins: Features and Practice

Week 11 October 31st to November 1st

- Southern Sight Reads Begin on the 31st
- Sound Labs and Transcription of the 100 words of your practice source due on November 1st

Week 12 November 6th to 8th

- Rehearsals off book of Southern Scene/Monologue and Survey Papers due on November 6th
- Southern Performances due on November 8th

Week 13 November 13th to 15th

- New York City Accents Begin: Features and Practice

Week 14 November 20th (no class on November 22nd-Holiday)

- New York Sight Reads, Sound Labs and Transcription of 100 words of your source are due

Week 15 November 27th to 29th

- New York Off Book Rehearsals
- New York Survey Papers due on 29th

Week 16 December ---Final

- New York Performances

63103D 10:30 class has their final from 8 a.m. to 10 a.m. December 11th

63013D 9:00 class has their final from 11 a.m. to 1 p.m. December 11th

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: