

USC School of Dramatic Arts

408B Dialects Section Number 63114R
M-W 8:30 a.m. to 9:50 a.m. PED 202
Instructor: Kathleen Dunn-Muzingo
Email: kdunn@usc.edu
Office Hours: Jeff Bldg. 200a
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 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/Walk thru Demo of the vowel ladder
Week 3-8	Dialect #1, Basic Introduction, Written Work, Class Exploration, Rehearsal and Performance, Interview Presentation,
Week 8-13	Dialect #2 Basic Introduction, Written Work, Class Exploration, Rehearsal and Performance, Interview Presentation,
Week 15	Dialect Bash

Grading:

Each Dialect Presentation Unit is 200 points.

You will receive one grade for Preparation and Practice (100 pts) and one grade for Rehearsal and Performance (100 pts). The average of these two units will make up the grade for the dialect unit.

THERE IS A TOTAL OF TWO DIALECT PRESENTATION UNITS DURING THE.

Preparation and Practice Unit Grade totaling:	100 pts.
Breakdown:	
Preparation and Practice Document	75 pts.
Living Sound Lab Document and Sharing	25 pts.
Rehearsal and Performance Unit Grade totaling	100 pts.
In Class Rehearsals	50 points
In Class Performance	50 points
Interviews/Extra Credit	5 points
Final Presentation: DIALECT BASH	100 points

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

Participation:

This is a training based class. You are required to show up. Participation includes attending the lectures, supporting other student's work in class, taking part in sight readings, adding to the class discussions, being present, being on time, and sharing interviews of your class exercises and explorations. Attendance and Participation is ten percent of the final grade. The student is graded one absence for family or illness per semester. Following is the breakdown for participation percentages:

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

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

Average Participation: After the second absence or tardy, 2 pts. will be deducted from your overall grade at the end of the semester.

THE DIALECT PRESENTATION UNIT

EACH DIALECT UNIT IS WORTH 200 POINTS. FOLLOWING IS THE BREAKDOWN

Preparation and Practice:

Whether it is in sports or performance, there are hours of preparation and practice. The preparation informs the performance:

Preparation and Practice Document (75pts)

In being creative and specific in their voicing, actors spend hours honing their accent work. This document is help you through the steps in making your dialect more specific. The document has three parts: IPA Transcription of the first 100 words of your source, a written sound lab covering the basic features of the accent, and a short survey researching the background of the role you are bringing to life.

The Practice: Bringing the Sound Lab to life. (25pts) Before working on your chosen text for the dialect project, we will spend a session bringing your dialect to life. Utilizing the Living Sound Lab Document, you will address physical movement of the role you are exploring. You are invited to bring in photos or paintings from your imagination as to how the person moves. We will share our living sound labs as practice in the embodiment of the dialect or accent speaking the 100 words from the source's interview. This is just a 'taste' of what it is like to practice embodiment. If you are an athlete, you practice every day! The same goes for an actor. You may not practice the same way or explore the same thing every day. In role creation, there are layers of creativity based on exploring, questions and research.

Rehearsal and Performance:

Rehearsal and Performances: 50 pts each

In class rehearsals are mandatory to receive the full grade on the performance. The text for the rehearsals can be from a play, film, or written by the student. After the initial rehearsal, the student will receive notes on embodiment, accent, and communication from the instructor and peers as this will be viewed as a workshop. The student response to adjustments and notes is important in the rehearsal process. The student will then have a chance at integrating the notes into a performance. The student is graded in authenticity, accuracy, consistency in the accent as well as physicality and communication.

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 8th, 11 a.m. to 1 pm. We will design order the last day of the semester. Private rehearsals with the instructor are recommended. It is a culmination of both dialects. The student is graded in authenticity, accuracy, consistency in the accent as well as physicality and communication.

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. **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 408b Ensemble. **No absences or tardies are allowed. Cumulative active class participation points will be lost.** *Attendance by itself is weighted at no more than 15% as per University Guidelines*
4. A grade of IN (incomplete) shall only be awarded under exceptional circumstances, according to University Policy.
5. 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.
6. There shall be annual reviews of the progress of all MFA and BFA students.
7. 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

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 person and not as a technical dialect. Following are descriptions of grades and what theymean:

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 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

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/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

Many 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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TENTATIVE Dialects 408B Training Schedule

January 8 th	Review Body Concepts and Syllabus
January 10 th	Vowel Ladder Review and Discuss Dialect Choices
January 17 th	Dialect Choices Due / Features of Accented English
January 22 nd	Introduction Dialects 1
January 24 th	Introduction Dialects 1
January 29 th	Preparation & Practice Doc Due/Work on Sound Labs
January 31 st	Sound Lab Share Dialects 1
February 5 th	Sight Reads of material for Dialects 1
February 7 th	Sight Reads of material for Dialects 1
February 12 th	Living Sound Lab Document Due and Movement and Iconic Image Work Dialects 1
February 14 th	Movement and Iconic Image Work Dialects 1
February 21 st	Rehearsals of Dialects 1
February 26 th	Rehearsals of Dialects 1
February 28 th	Presentation of Dialects 1
March 5 th	Wrap up and Cultural Share Dialects 1
March 7 th	Introduction of Dialects 2
March 19 th	Preparation & Practice Doc Due/Introduction of Dialects 2
March 21 st	Sound Lab Share Dialects 2
March 26 th	Sound Lab Share Dialects 2
March 28 th	Sight Read Dialects 2

April 2 nd	Sight Read Dialects 2
April 4	Living Sound Lab Doc Due/Movement and Iconic Image Work
April 9 th	Movement and Iconic Image Work
April 11 th	Rehearsal of Dialects 2
April 16 th	Rehearsal of Dialects 2
April 18 th	Presentations of Dialects 2
April 16 th	Wrap up and Cultural Share Dialects 2
April 23 rd	Put Dialects Bash Together
April 25 th	Rehearsal of Dialects Bash
May 7 th	Final: Presentation of Dialects Bash to 408a 11 a.m. to 1 p.m.

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__