

USC School of Dramatic Arts

408A Section 63113D

Spring 2017—M/W—10:00 to 11:20 a.m.

Location: PED 202

Instructor: Kathleen Dunn-Muzingo

Office: JEF 200a

Office Hours: Thursday/Friday 1 to 4 p.m.

Contact Info: kdunn@usc.edu

Course Description and Overview:

A GUIDED STUDY of dialect acquisition Dialects of English. 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 and specificity. This class will address the speaking voice as well as provide a basic voice warm up. All speakers of English are welcome. If you are English as a Second Language is this class for you? Yes, however, you will be graded for clarity in any dialect of English as one of the main goals. If you are a non-actor, should you be here? Yes, this class is fun, yet specific. Your voice will grow, and I hope you will grow in confidence. If you are actors, then this class is foundational to the historical accents you may be required to have in your tool kit.

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 particular culture, 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 dialect acquisition that is the process that every actor embarks on in making accent roles memorable and specific.

-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 408A/340A by Kathleen Dunn-Muzingo-Course Reader

Description of Grading Criteria and Assessment of Assignments

TOTAL OF ONE IPA UNIT AND THREE DIALECT UNITS

IPA UNIT: TOTALING 100 POINTS

PREP:	50 pts. Total or 50% of Unit
Journals (Body, Consonant and Vowel Explorations)	30 pts
Transcription of Text in IPA	10 pts
Kit List	10 pts
SHOWING of WORK:	50 pts. Total or 50% of Unit
Consonant and Vowel Exploration of Text	25 pts.
Putting it all together	25 pts

DESCRIPTION OF GRADED AREAS FOR IPA UNIT

Journals: (10pts each) 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. Addressing the topic, describing sensations and how it relates to imagination, and giving examples of applications in life, work or play is what the student will be graded on.

Kit List (10 pts) 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 voicing.

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, by hand. This is the first transcription and is graded as participation in the unit and not a test. If the student is having difficulty, the student is able to re-submit.

EXPLORING AND PUTTING IT ALL TOGETHER (50 pts) The student will have the opportunity to present their work from a sonnet or Shakespeare monologue. The student is required to be off book for the first exploration of consonants in text. The main focus will be creative communication via the consonants, clear speech, and communication. Notes will be given to help the student both in voice and communication. The second showing the student will share a vowel version of their text demonstrating intrinsic pitch, and pronunciation connected to creative communication via the vowels, connected to behavior and basic understanding of pronunciation. Again, the student will receive notes. The Final Showing is Putting it all Together which means being selective in body and vocal choices that best supports the student choices in meaning, behavior, clarity, and pronunciation.

**THREE DIALECT PRESENTATION UNITS:
British, Southern U.S. and New York City**

You have two grades for each unit: a prep grade (100 pts) and a presentation grade (100 pts), which will be averaged into one grade per unit. How the actor prepares is just important as how he performs.

PREPARATON AND PRACTICE	Totaling 100%
Preparation and Practice Document	75 pts.
Living Sound Lab and Class Explorations	25 pts
PRESENTATION GRADE:	Totaling 100%
In Class Rehearsal 1 with notes	50 pts
Presentation	50 pts

**GRADED AREAS: THE DIALECT UNIT
PREP WORK SECTION: (100 POINTS)**

Preparation and Practice Document (75pts)

In being creative and specific in their voicing, actors spend hours honing their accent work. This document is to help you through the steps in dialect acquisition. 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.

Living Sound Lab Explorations: (25 pts)

The second step is the living sound lab where the student shares the physical as well as the vocal aspects of the source while performing an activity and speaking the 100 words of the text. Creativity is messy, so your openness to explore is important. Come ready to play. Dressing according to the persona and bringing in an iconic image is highly encouraged.

PRESENTATION SECTION: (100 POINTS)

Rehearsal and Presentation (50 PTS EACH)

After developing the dialect of English, the student applies this work to a text of the student's choosing: scene from a play, or original material. (All material, including original works must be submitted to the instructor one week prior to presentation). During the rehearsal, the student will be graded on being prepared, authenticity of accent, integration of body and voice as well as how the student works with adjustments. During the presentation, the student will be graded on integration of notes, the integration of body and voice, authenticity and accuracy of accent, and communication.

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:

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. **No absences or tardies are allowed. Cumulative active class participation points will be lost**
 Each day you are absent or tardy, one point is deducted from your overall participation grade.

Final Exam:

Presentation of monologues and customs to Dialect 408A Class. Monday May 8th. 8 a.m. to 10:00

GRADING CRITERIA FOR SCHOOL OF DRAMATIC ARTS

- 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.
- **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 Ensemble
- 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 at the end of the day on the due date. your papers must be submitted as Word Doc format, so that the instructor may add comments. Transcriptions maybe scanned and then sent via email and PC friendly, or a hardcopy of your markings maybe turned in. Please, no photos from your phone. 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.

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: Sight-read, Survey, Sound Lab, Transcription, and Rehearsal/Performance

Week 9-11 Southern: Sight-read, Survey, Sound Lab, Transcription, Rehearsal/Performance

Week 12-15 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

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 careflessness of words or understanding of the dialect.

D/F: Lack of commitment/ No Show

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

Tentative Training Dates:

Note about the schedule. This class progresses according to the needs of the group. It is combining a craft that takes MONTHS for award winning actors to make a dialect/accent a natural part of themselves. It only gives you a taste of what you can do with it in your acting, animation, and media creations. Assuming the instructor can magically make you into a British person is taking the responsibility from you. Practice, practice, practice!

January 8 th	Syllabus Introduction to Voice Concepts Sound into Symbol—What’s in a name Tape your Kit List !
January 10 th	Body Concepts into Body Energies with One Line of Text Assign Body Energy Journal Voicing in Shakespeare---Toning Forward into words and phrases
January 17 th	Body Energy Journals Due Consonant Sound and Movement and Symbol into words and phrases Assign Consonant Energy Exploration on Text Assign Consonant Energy Journal
January 22 nd	Share Consonant Energy Exploration on Text Consonant Energy Journal Due Introduction of Simple Vowel Ladder
January 24 th	Complex Vowel Ladder Games and Explorations with the Vowel Ladder Assign: Memorization of Vowel Ladder
January 29	Diphthongs and R coloring Drawing what we remember Into Words
January 31 st	Vowel Ladder Warm up Finding your monologue Intrinsic Pitch Explorations Assign Vowel Explorations Assign Vowel Explorations Journals

February 5 th	Share of Vowel Explorations of Text Journal of Vowel Exploration Due Inventing Language Assign IPA transcription of your Text Assign Presentation of your Text
February 12	Presentation of Shakespearean Text IPA Transcription of your Text is Due Assign Re-Taping of Kit List and Writing Assessment
February 14	Kit List Assessment is Due British Introduction
February 26	British Practice and Improvised Conversations
February 28	British Preparation and Practice Document Due Sight Reads of British English Material for Presentation
March 5	Living Sound Lab Work on British English
March 7	Off Book Rehearsals for British English Material
March 19	Off Book Rehearsals for British English Material
March 21	British English Presentations
March 26-28	Southern Introduction/Practice/Improvised Conversations
April 2	Southern Preparations and Practice Document Due/ Sight reads on Southern Material for Presentation
April 4 th	Living Sound Lab Work on Southern Dialects Off Book Rehearsals for Southern Material
April 9 th	Off Book Rehearsals for Southern Material
April 11 th	Presentation of the South

April 16-18 New York Introduction/Practice/Improvised Conversations

April 23rd New York Preparation and Practice Document
Due/Sight Read of Material

April 25th Living Sound Lab Work on New York City
Accents

This is a shortened unit, please book an outside time for your rehearsal with the instructor
May 7th 8 a.m. to 11 a.m. NY Presentation.

Extra bonus/credit! (5 pts) Choose only ONE.

- Interview someone that has the Dialect of English that we will be studying and share five minutes of your interview on Finals Day.
- Attend the 408 B Dialect Bash May 7th 11 a.m. to 1 p.m.

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: