

USC School of Dramatic Arts

Dialect 408a

Sections 63014R 9 a.m. to 10:20 a.m.

Section 63013 10:30 a.m. to 11:50 a.m.

UNITS: Two Credit Units

Fall 2019 M/W Location: MCC 106

***Due to the nature of voice and dialects training, you must attend the section you registered for; no switching between sections during the semester.**

Instructor: Kathleen Dunn-Muzingo

Office: JEFF 200a

Office Hours: Wednesday 1 to 2 p.m./ Thursday 11:30 to 12:30 and 4 to 5 p.m. **Please confirm your appointment via email.**

Contact Info: kdunn@usc.edu. Although response time maybe shorter, please allow for the full 48 hours for a response.

Course Description

This course is designed for both the actor and non-actor and for those who have curiosity and passion for dialects and accents of English. Before dialect acquisition can take place, the student will complete phonetics training into speech, acquire a working knowledge of the International Phonetic Alphabet and renew their appreciation of their own unique voice. The purpose of the phonetics into speech unit is to provide the student time for vocal awareness and vocal specificity, (which are primary tools in executing the dialect of study). After the initial International Phonetic Unit, the student will develop a repertoire of basic dialects in British English, American Southern and the various cultural pockets of New York City. The dialect acquisition process will include sound lab, research of the character, practice of the accent, and its application in a performance of a scene or monologue. This training process will include a vocal warm up which serves as a review of vocal sensations the dialects student is currently learning.

Learning Objectives: Upon the completion of Dialects 408a, it is my hope that the student will have the following skills:

- Knowledge of the International Phonetic Alphabet and its application in identifying the specific features of Accented English groups: British English, American Southern English, and NYC accents
- Vocal Specificity by demonstrating the features within the accent groups of English via sound lab shares, in class practice, rehearsal and performance
- Socio-Linguistic Skills. Via socio-linguistic research, the student will gain an understanding of how society, era, class, environment and culture influence the human voice
- Vocal Confidence via class exercises, warmups, participation and performance.
- A Repertoire of skilled dialects for voice over, film and theatre
- knowledge of playwrights specializing in a culture.
- A Concentrated Training process involving research, training and application.

Prerequisite(s) 342a Basic Voice-Preferred

Co-Requisite(s): N/A

Concurrent Enrollment: N//A

Recommended Preparation: Performance experience not necessary but helpful

Course Notes

Please use Blackboard to download practice, content, and dialects of English. Weekly assignments will be posted announcements in your blackboard.

Required Readings and Supplementary Materials

Required readings and supplementary materials will be provided on Blackboard under content as needed.

Description and Assessment of Units: There will be four units: International Phonetic Alphabet Unit, British Unit, American South Unit, and a Final Project involving New York City Accents. Each Unit will total 100 percent. The units will be averaged together for a final grade.

Unit One: Int'l Phonetic Alphabet	100%	
Unit Two: British	100%	
Unit Three: American South	100%.	
Unit Four: Final Project New York City Accents	100%	

Unit One: International Phonetic Alphabet Unit: Grading Breakdown

Preparation and Awareness Training:

Journals (Body, Consonant and Vowel Explorations)

Transcription of Text into IPA and Kit List Assessment

Rehearsal/Performance:

Rehearsal

Performance:

50pts.

30% (or 10 pts per journal)

20% (or 10 pts each)

50 pts.

25 %

25 %.

Totaling 100pts.

DESCRIPTION OF GRADED AREAS FOR IPA UNIT:

Journals: (10points each, totaling 30 %) Three journal entries on the following: explorations on the use of the Body Energies, Consonants and Vowels and the application of these sensations in exploring your text and application of these sensations in daily life. This is foundational awareness training for any type of actor training, voice over work, or singing. The journals will be assigned the first four weeks of the semester. Please email the submissions to the instructor on the due date, double spaced word document or handwritten.

Kit List Assessment (10 %) During the first week of class, you will record yourself saying the word list created by phonetician John C. Wells, called THE KIT LIST. You can find the Kit List on Blackboard under Content. Keep this recording on file. After the IPA Unit, you will record the list again. Next listen back and compare the “before ‘ and ‘after’. After comparing, please write a brief description on what you are hearing and make notes on the KIT LIST document. Describe any new changes, and if there are no changes within the word; then write N/C for no change.

Transcription of your Text in International Phonetic Alphabet (10 %) Upon completion of the IPA unit, the student will transcribe the first 100 words of their performance text into the international phonetic alphabet.

Rehearsal and Performance of Text (totaling 50%) The student will have the opportunity to rehearse and present a piece of text in verse that demonstrates the five areas: 1. a voice that is clear in thought, 2. resonates forward, 3. demonstrates the musicality of the vowels 4. embodied and 5. communicating. This will conclude our basic phonetics into speech

Units Two and Three: British and American South Assignments and Grading Breakdown: The Dialect Acquisition Process Begins! You will be using the same tools for both units. Preparation is as important as performance.

Preparation (preparation plus interference=performance)	
Written Sound Lab and Transcription of 100 words of Source	20%
Sound Lab Share of your source	10%
Written Survey	20%
In-class sight read, participation in exercises	10%
Rehearsal and Performance	
In-Class Rehearsal	20%
Performance of Scene of Monologue	20%

DESCRIPTION OF THE PREPARATION:

Sound Lab and Source Transcription: 20 %.

A written observation of the basic elements of dialect acquisition. Please follow the Sound lab Guidelines in the Course Reader in composing your paper. Along with the sound lab document, the student transcribes the first 100 words from their source of practice. This paperwork (Sound Lab and Source Transcription) will be submitted for each dialect unit.

*source= is the person or interview you are practicing with, in order to pick up the accent.

Sound Lab Share: 25 %. On the day that the written sound lab is due, and as part of the warmup, the student will be given the opportunity to voice their practice source. The areas of focus for this exercise 1. Commitment to specific vowel features, 2. and consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. How transforms you physically, and 5. Communication. A brief discussion of the work will follow the exercise.

Survey 25 %Survey Papers 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 the first rehearsal day. Refer to your course reader in the Written Assignment Section for more details in writing the survey paper. The survey paper will be graded on the following five areas (five points each). 1. Use of at least three references, 2. How research correlates with and supports the voice and physical life of the character, 3. addresses five questions that are important to the story, 4. makes conclusions that are supported and reflected in the world of the play and playwright, 5. utilizes research in making creative choices in physical and vocal life of the character.

In Class Sight Read, and Class Participation and Explorations: 25%

The student is required to complete in class rehearsals and sight readings of their material. The requirements of the sight reading are to apply to your text the following: new vowels and consonant features of the dialect, intonation, musicality, overall resonance of the accent and physicality of the character.

For class explorations, the student is required to participate to the best of their ability. These explorations will be designed for student need.

DESCRIPTION OF REHEARSAL AND PERFORMANCE:

Rehearsal and Performances: 40%

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 %. During rehearsals, students are expected to honor feedback and respond to notes in a professional manner. Time permitting, brief feedback in the form of positive suggestion will be given by both peer and teacher.

UNIT FOUR: FINAL PROJECT-NEW YORK CITY ACCENTS

Written Sound Lab	25%
Sound Lab Share	25%
Performance	50%

Totaling 100pts.

Special note on the choice of material: As time is limited for this final, you have the option to use the 100 words from your practice source for your final material.

This is a truncated unit. Think of it as an audition where you need a NYC accent in a short amount of time. This is to utilize and practice all the skills you have learned this far from listening and identification, to embodiment, to bringing the material to life. This final is divided into the following areas:

Written Sound Lab: 25%

A written observation of the basic elements of placement, musicality, vowel and consonant features, and areas that require more practice. Along with the sound lab document, the student will transcribe the first 100 words of the source you are practicing utilizing the new changes. This paper will be submitted for each unit. (See course reader 408A for more detail in constructing a sound lab).

Sound Lab Share: 25 %. On the day that the written sound lab is due, and as part of the warmup, the student will be given the opportunity to voice their source. Commitment to specific vowel and consonant features of the speaker, their intonation and phrasing, as well as the physicality and communication are the areas of focus for this exercise

NY Presentation: 50%

1. Accurate vowel/consonant features,
2. Accurate placement and intonation,
3. Specificity in embodiment (breath, body energy and spine of the person),
4. Connected to meaning (understanding the importance)
5. Communicating

FINAL Grading Scale. The Four Units (Totaling 100% pts each with be) : IPA, British, American Southern and NYC accents will be averaged into one grade.

Final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy: All written assignments are to be emailed and due on the due date. There is a two-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date.

Grading Timeline

Grading of papers will be within the same week of submission.

Additional Policies

No credit for missed classes and no makeups for missed rehearsals or performances unless personal emergency of hospitalization or severe illness. Under these circumstances, please notify the instructor immediately. Please adhere to the SDA policy regarding missed rehearsals and performances.

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Course Schedule: A Weekly Breakdown--- This is an overview. Dates may vary depending on student progress, but no extra assignments or quizzes will be added.

IMPORTANT:

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.**

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 Sept 26-28	Physical and Vocal Concepts of Dialects Training. Body NRG explorations. Sound and movement explorations	Read: Body Section of Dialects Handbook	Get the Dialects Course Reader (handbook). Read: Syllabus and complete information sheet Record: The Kit List (THE BEFORE)
Week 2 Sept. 4th	Body, Sound and Movement into Symbols. Consonant Sound and Movement into Symbols	Read: Tonal Vowels Section Text Work: Explore body energies in text Journaling: Application and discovery of explore body energies in daily life and text exploration	Classical Piece Chosen and Double Spaced. Make Three Copies/One copy due to instructor 9/9 Body NRG Journal Due
Week 3 Sept. 9-11	Sound and Movement into the world of the Consonants	Read: Consonant Section Text Work: explore Consonant energy in text Journaling: Consonant exploration in daily life and text exploration	9/16: Consonant Exploration Journal Due 9/16: Share a Consonant version of your text
Week 4 Sept. 16-18	16th Shared Consonant Version of your text 18th Intro: Intrinsic Pitch of the Vowels	Read: Vowel Section Homework: Practice Intrinsic Pitch Vowel Ladder	
Week 5 Sept. 23-25	More work with the Vowel Universe and Vowel Ladder	Practice: Intrinsic Vowel Ladder Text Work: Exploration of the Vowels in your text Journaling: Application and discovery of the vowels in daily life and text exploration	9/30 Vowel Exploration Journal Due 9/30 Share a vowel version of your text 10/2 Performance of your text
Week 6 Sept 30-Oct 2nd	9/30 Vowel Version of your Text 10/2 Performance of your text	Homework: Re-record KIT LIST and compare the BEFORE and AFTER. Fill in the KIT LIST SHEET. Homework: IPA of 100 words of your text	10/7: KIT LIST and IPA transcription of 100 words of your text Due
Week 7 Oct 7-9	British Introduction	Homework: Find a source to practice with and complete a sound lab. share a version of your practice 10/14. Homework: British text	10/14 British Sound Lab Due 10/14 Birth Sound Lab Share after warming up 10/14 British text chosen and brought to class

Week 8 Oct 14-16	British Sound Lab Shares Sight Reads British Text	Homework: Prepare an off-book version of your text. Homework: Complete Survey Paper	10/21: Off book rehearsals into performance work next week. 10/21: Survey papers due
Week 9 Oct 21-23	Off book rehearsals into performance		
Week 10 Oct 28-30	British Performances Southern Introduction	Homework: Choose Southern Monologue/Scene Homework: Choose practice Source	11/6 Sound Lab Paper Due 11/6 Sound Lab Share in class
Week 11 Nov 4-6	Finish Southern Intro Sound Lab Share and sight-reads	Homework: Survey paper Due Homework: Off book Rehearsals	11/13: Southern Survey Paper Due 11/13 Southern off book rehearsals
Week 12 Nov 11-13	Southern off Book Rehearsals	Homework: Southern Performance	11/18 Southern Performance
Week 13 Nov 18-20	Southern Performances into NYC introduction		
Week 14 Nov 25	Finish NYC introduction	Homework: Choose practice source Homework: Sound Lab Paperwork and Sound Lab Share	12/2 Sound Lab Paper and Sound Lab Share Due 12/4 NY Sight Reads
Week 15 Dec 2 to 4th	Sound lab Shares into Sight Reads		
FINAL Dec 16th	Section 6014 11 - 1p.m Section 6013 8- 10 a.m.	Homework: NY Survey due on Final Day Homework: NY performances	NYC Surveys Due on the day of the final.

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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. 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>.

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 for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

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. See the university’s site on Campus Safety and Emergency Preparedness.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.
Provides overall safety to USC community. dps.usc.edu

Some Quotes on Success: Self Awareness, Training, and Performance. I invite you to share your favorites on the board during the semester. Here are a few:

“Pure technique is poor technique” Arthur Lessac-Voice Master and author of THE USE AND TRAINING OF THE HUMAN VOICE

“Technique is never merely mental. It must become instinctive, immediate, total. The warrior who has to think about what he is doing in combat will soon be dead”-Zen and the Art of Making a Living by Lawrence G. Boldt.

An actor who is concerned about technique during a performance is not present in the events of the story. Training is a process of self-development, where the actor-athlete appreciates and enjoys its value towards self-improvement both in craft and in life-(instructor’s philosophy).

After reading the syllabus, please sign the information sheet which states you understand what is expected of you during this training process.

I look forward to working with you!

Kathleen Dunn-Muzingo