

Dialects 408B

Units: Two Units

Spring 2020: M/W 12:50 -11:50 MCC 109

Instructor: Kathleen Dunn-Muzingo

Office: JEFF 200A

Office Hours: W/TH 2:00 to 3:00 p.m. Confirmation required

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Please confirm office hours via email.

Course Description

A study of regional dialects and accents of English. A comprehensive study of the individual student's choice of study in dialects and Regionalisms of English applied to text, original material or a performance study. The training will culminate in a Dialects Salon presented to 408a students.

Learning Objectives

Upon completion the student of Dialects 408B will have:

1. created a self-training process in dialect performance utilizing the tools of ear-training, research, analysis, interview, and performance
- 2.. Developed a vocal flexibility.
3. Sharpened the tools of acting in the areas of voice, speech and movement
4. Utilized research and interview processes to bring a role to further authenticity
- 5 Acquired an appreciation and a deeper connection through active engagement of the interview and research process.
6. Designed a diverse set of skills and dialects to be used for voice over, animation and theatrical performance.

Prerequisite(s): 408a/ This is a process-based class and the student is required to complete 408a

Course Notes

The student is to have access to Blackboard. All course content will be found in Blackboards' content section: audio, interviews, handouts and assignments. Please check Blackboard announcements to confirm due dates on a weekly basis.

Technological Proficiency and Hardware/Software Required

The ability to tape an interview using your phone is required.

Required Readings and Supplementary Materials

Required readings and supplementary materials. Where to access/purchase.

Description and Assessment of Assignments: There will be two dialect units for the semester. All dialects and performance content is up to the discretion of the student, provided it is not offensive and is culturally appropriate. Each unit will consist of two sections. The first section is preparation and the second section involving rehearsal and performance. Below is a description of the areas:

In Class Sight Read, Interviews, and Explorations: 10%

In Class Sight Reads: The student is required to complete in class rehearsals and sight readings of their material. Hard copies of the text are mandatory, and a copy given to the instructor. The requirements of the sight reading include the following: new vowels and consonant features of the dialect, intonation, musicality, overall resonance of the accent and physicality of the character. (5 pts.)

Interviews: The student is also required to bring in a five-minute taped interview with a person who has the accented features of their project. The interview should be in story format and questions tailored to the performance project. How to conduct an interview can be found in your course reader. Start searching for a person immediately after you decide on your dialect project. If two students are studying the same dialect of English, they may attend the same interview. (5 pts.)

Class exploration: the student is required to participate to the best of their ability. These explorations will be designed for student need. Every class is designed for participation in the form of exploration or drill work. Each day you are absent, you are absent from participation in exploration exercises which will result in a one-point deduction from this unit. Three physical explorations slated for this semester: Body NRG stories, Iconic Music Explorations, and Iconic Image Explorations.

Sound Lab Document 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. The document will be graded on the following areas: 1. listening skills and identification of the features, 2. Pitch and range, 3. Reflections on overall resonance in the oral cavity 4. facial posture 5. Reflections on physicality and imitation practice.

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

Sound Lab Share: 10 %

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. includes physical behavior, and 5. Communication. A brief discussion of the work will follow the exercise.

Survey 20 %

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. Research that 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. On time!

DESCRIPTION OF REHEARSAL AND PERFORMANCE:

Rehearsal and Performances: 40% (20% pts each)

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. Both rehearsals and performances are blocked and memorized.

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.

Performances: Performance work is graded on the following criteria: 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 5. Engaged in communicating with the other, with intention.

Grading Breakdown

Below is the grading breakdown for Dialect Unit 1 and Dialect Unit 2 Both at 100% each. The two units will be totaled and averaged into one grade for the Final Grade.

In Class Sight Reads	5%
In Class Interview	5%
Sound Lab Document	20%
Sound Lab Share	10%
Survey	20%
In Class Rehearsal	20%
In Class Performance	20%
Performance in Final	P/NP
TWO UNITS TOTALING 100%	

*Daily Participation/Explorations: P/NP One point Deduction for each day absent.

Grading Scale (Example)

	Course 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. Sound lab and transcriptions maybe turned in as hard copies. Surveys are word documents emailed to the instructor on the due date. Interviews are shared with the group and must be of good quality. The student may use their phone to record the interview.

Grading Timeline

Grading of papers will be within one week of the due date 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.

Absences/Tardiness:

Learning in class depends on the layering of intellectual and emotional discovery resulting from the consistent active exploration of **100%** of the Ensemble **No absences or tardies are allowed. Cumulative active class participation points will be lost.** *Attendance is weighted at no more than 15% as per University*

GRADING POLICY:

Grades are not dictated by the success of acting presentations or the instructor's subjective opinion of talent and artistic preference.

Grades are dictated by:

- Participation, preparation, attendance
- **Constructive** feedback of classmates' acting presentations
- Willingness to experiment and apply the constructive feedback of instructor and students on one's own scenes, presentations, and exercises
- Meeting all assignment deadlines: reading, writing, acting
- Application and understanding of methods being explored to scene work and studio exercises
- Scene and acting exercise preparation and presentation and memorization of lines
- Availability to fellow classmates to rehearse scenes

Note: *If a deadline is missed because of a classmate / project partner's unavailability, the available partner/s will not be penalized. If problems arise, a discussion with the professor with all involved must be arranged before the day of the scheduled scene or everyone will be held equally accountable. BEFORE ANY SCENE MAY BE REHEARSED ON ITS FEET IN CLASS, THERE MUST BE A MINIMUM OF 2 HOURS OF OUTSIDE REHEARSAL. LINES MUST BE ACCURATELY MEMORIZED BY SECOND IN CLASS REHEARSAL.*

Assessment of "Participation"

15% of the final grade is earned through class participation. This will be defined as:

- Students are required to be on time for all scheduled sessions unless they are genuinely too ill to attend or affected by unavoidable personal or external circumstances. Students must keep the teacher informed of any absence or late arrival IN ADVANCE. Failure to do so also constitutes a lack of participation and points will be deducted.
- Printed copies of all scenes, monologues and play scripts must be brought to every class meeting.
- Appropriate rehearsal clothing and props for ALL EXERCISES AND IN CLASS REHEARSALS.
- Openness to new methods of working and eagerness to attempt them.
- In class active student analysis and commentary on text.
- Constructive feedback on classmates' acting presentations.
- Energized support of all classmates' work.
- Willingness to experiment and apply the constructive feedback of professor and fellow students
- Meeting all assignment deadlines.
- Memorization of assigned material.
- Availability to fellow classmates to rehearse outside class.

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

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

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 1/13 th -15 th	Review of Concepts of Body NRG's and IPA	Review IPA, Vowel Ladder Body Energy Applications	Body NRG stories Choose Dialect One
Week 2 1/22 nd	Warm Up: Body NRG stories W: Features of Accented English/Choose Dialect 1	Begin to search for sources to interview for Dialect of English	
Week 3 1/27 th -29 th	Features of Dialect 1	Sound Lab Doc/Sound Lab Shares	M: Sound lab Shares begin W: Sound lab Document Due 3/5
Week 4 2/3 rd -5 th	Sound Lab Shares Sound Lab Doc. Due 3/5	Work up a sight read for material on Dialect 1	
Week 5 2/10 th -12 th	M/W Sight reads of material Dialect 1	Rehearsal of material Choose iconic music for movement exercise	Rehearsal with iconic music for movement exploration
Week 6 2/19 th	Off book rehearsal Dialect / Iconic music exploration		
Week 7 2/24 th -26 th	Finish Iconic Music Begin off book rehearsals	Off book rehearsals Survey Document	Survey Document Due 3/2
Week 8 3/2 nd -4 th	M: off book rehearsals M: Survey Doc. Due	Performance of Dialect 1 Prepare Interview	M: Performance of Dialect 1 3/9 W: Sharing of Interviews 4/1st
Week 9 3/9 th -11 th	M: Performance Dialect 1 W: Sharing of Interviews	Choose Dialect 2 Begin researching an interview	
Week 10 3/23 rd -25 th	Features of Dialect 2	Sound Lab Document/Sound Lab Shares Dialect 2	M: Sound lab Shares begin W: Sound Lab Doc. Due 4/1st

Week 11 3/30-4/1 st	Sound Lab Shares W: hand in Sound Lab Document	Work up sight read of material for Dialect 2	
Week 12 4/6 th -8 th	Sight reads of Dialect 2	Work up rehearsal Select Iconic Images	Rehearsal with Iconic Images/ 4/13th
Week 13 4/13 th -15 th	Off book rehearsal and explorations with iconic images	Survey Document Performances of Dialect 2	Surveys due 4/20th
Week 14 4/20 th -22 nd	M: Performance of Dialect 2 W: Survey Due Dialect 2 W: Share interviews		Prepare for final: Dialect Bash
Week 15	M: Stumble through Dialect Bash W: Run Dialect Bash	Rehearse your pieces	
FINAL May 8 th Friday 11 a.m. to 1 p.m.	Dialect Bash		

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:

Campus Support & Intervention (CSI) – (213) 740-0411

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscса.usc.edu>

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: <https://titleix.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. <https://titleix.usc.edu/>

The Office of Disability Services and Programs

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

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