

Technical Proficiency : All synchronous zoom class meeting are mandatory. Blackboard will be used to submit homework, hold discussions, and to communicate.

Hardware and Software: Please have a computer with a webcam, internet connection and microphone.

Time Zone; All classes and due dates are the Los Angeles Time Zone, please adjust accordingly if you are outside this time zone and contact me if there are questions.

Technical Difficulties: If I lose internet connection, I will be back, please remain in class. If you lose connection, alert me or someone in class immediately.

Course Description

Training is a process of self-development where the artist-athlete appreciates and applies its value towards self-improvement both in craft and in daily life- (instructor philosophy).

During the first portion of each class, you will exploring YOU in physical awareness, breath awareness, and voice development in the areas of pitch, range, strength, and clarity. The awareness exercises will culminate in a progressive voice and body warm up for you to apply in outside performance. During the vocal exploration portion of class, you will continue to work with heightened text in order to utilize the tools of vocal explorations with consonant, vowels and tone in discovering new meaning and behavior within a piece of text.

The second portion of each class, you will be immersed in voice and movement exercises and detailed speech work in learning the International Phonetic Alphabet.

As voice teachers at USC's School of Dramatic Arts, we ardently stand for and strive to align ourselves with principles of anti-racism, anti-oppression, inclusivity, and equity in the classroom and on our stages. We stand in support of BLACK LIVES MATTER and the voices of our BIPOC artists. We seek to educate not as privileged experts, but as facilitators whose hearts and minds are concerned with our students' health and well-being both as individuals and collectively. We encourage and celebrate students who speak out as advocates for themselves and others. We recognize systemic racism as part of our culture and so we seek to uplift our students to be the voices of change and the bearers of the torch for a new generation, a generation that does not seek to deny its past, nor to downplay the serious challenges of the present, but to face those challenges with resilience and bravery

After the International Phonetic Alphabet Unit, the student will acquire a process of dialects training. Through research, sound lab, physical and vocal exercises, the student will embody their first accent, British English. This unit will culminate in a performance of a scene in the British Accented English.

The student actor will need to be flexible during the British Unit, as we will be stopping as needed to address the show needs of the Junior BFA Class Production.

Learning Objectives

It is my hope that after 340a, the actor will be able to:

1. Identify and demonstrate the three major components of healthy voicing and speech work and apply these elements to daily life and text explorations.
2. Construct a detailed progressive warmup that encompasses physical awareness, breath awareness, voice into speech work.
3. Utilize the tool of voice exploration to unearth new meaning and behavior in heightened text.
4. Discover and express the dynamics, music, and shaping of the Vowels in communication and text explorations

5. Utilize various rhythms of the Consonant Family in developing clarity and follow through in communication.
6. Develop vocal support, pitch, and dynamics for various circumstances in story telling
7. Learn a working knowledge of the International Phonetic Alphabet and utilize this skill in identifying sounds of Accented English: British English and Southern Dialects of the U.S.
8. Construct and organize socio-linguistic research in role creation.
9. Construct an actor training process involving research, voice/body work, dialect training, and imagination work
10. Recognize and Acknowledge the various voices of the British Theatre and Southern United States.

Course Notes

Please use Blackboard's content in downloading audio, hand-outs, syllabus information, and PowerPoint links. I will post weekly announcements via blackboard as we progress to help us stay on track.

Required Readings and Supplementary Materials

Please purchase the Course Reader: Dialects Handbook 340/408a-Dunn Muzingo and bring to every class. Handouts will be provided via Blackboard under Content.

Written Work: Journals can be either drawn, typed or by hand. Submit the typed version on word doc, the handwritten journal or artwork can either be scanned or photo taken and sent in Jpeg format. Upload all homework assignments via the assignment sections in Blackboard.

Explanation of the Final Grade:

There will be three major units totaling 100% points each. 1. International Phonetic Alphabet Unit. 2. British Unit. 3. Voices of the Southern U. S. The three units will be averaged together for a final grade.

Overview of Grading Breakdown on Three Units:

<div> <div>IPA UNIT100 pts</div> <div>British UNIT100 pts.</div> <div>Southern UNIT100 pts.</div> <div>Total300 pts.</div> </div> <p>Course final grades will be determined using the following scale</p> <table> <tr><td>A</td><td>95-100</td></tr> <tr><td>A-</td><td>90-94</td></tr> <tr><td>B+</td><td>87-89</td></tr> <tr><td>B</td><td>83-86</td></tr> <tr><td>B-</td><td>80-82</td></tr> <tr><td>C+</td><td>77-79</td></tr> <tr><td>C</td><td>73-76</td></tr> <tr><td>C-</td><td>70-72</td></tr> <tr><td>D+</td><td>67-69</td></tr> <tr><td>D</td><td>63-66</td></tr> <tr><td>D-</td><td>60-62</td></tr> <tr><td>F</td><td>59 and below</td></tr> </table>	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	<p>A: Exceptional understanding and embodiment of all criteria <i>Timely and detailed submissions of research, sound lab and paperwork. Fulfilled all aspects of class work and showed creativity and specificity in rehearsal work. Truthful, creative, and specific in performance. Engaged in feedback and class work.</i></p> <p>B: Good understanding of IPA and features of the dialect. <i>Fulfilled research and participation requirements. Completed the paperwork and rehearsal process. Engaged in feedback and classwork. Perhaps, the work remains technical or careful. One late assignment may result in lowering the overall unit to grade of B</i></p> <p>C: Basic understanding of the IPA or features of the dialect. <i>Failure to submit paperwork will result in a C for the Unit. Missed rehearsals, gaps in the dialect features during performance, lack of support, not showing for scene partner or lack focus and preparation will also result in a C or lower.</i></p>
A	95-100																								
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Unit One: International Phonetic Alphabet Unit Grading Breakdown

Preparation and Awareness Training:	50pts.
Journals (Body, Consonant and Vowel Explorations) 30% (or 10 pts per journal)	
Transcription of Text into IPA and Kit List Assessment	20% (or 10 pts each)
Rehearsal/Performance:	50 pts.
Rehearsal	25 %
Performance:	25 %.
	Totaling 100pts.

Description of Graded Areas and Assessment for IPA Unit:

Journals: (10 pts. 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 text explorations and in daily life. This is foundational awareness training for actor training, voice over work, or singing. The journals will be assigned the first four weeks of the semester. Please submit either hand-written, legible journals or emailed word document entries.

Kit List Assessment (10 pts or 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. *complete instructions are provided on the document.

Transcription of your Text in International Phonetic Alphabet (10 points or 10 %) Upon completion of the IPA unit, the student will transcribe the first 100 words of their performance text into the international phonetic alphabet. Hand-written transcriptions are preferred; however, you may email your document.

Rehearsal and Performance of Text (totaling 50pts or 25% each) 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 with a sense of forwardness (not swallowed or mumbling), 3. demonstrates voicing that is dynamic and embodied (activated by the thought, sensation and response) 4. Based on feedback in rehearsal, communicating a deeper or more engaged version. This will conclude our IPA into speech.

During the rehearsal process, the student will be graded on 1. Vocal creativity-taking risks in vocal explorations 2. Vocal specificity 3. Ability to take notes 4. Connected to physicality 5. Desire to communicate.

Unit Two and Unit Three: British Unit and Voices of the Southern United States:

The Dialect Acquisition Process Begins! You will be using the same tools for future units on the American South and Final Dialect Projects. Preparation and process are 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 Table Read, Participation in Exercises	10%
In-Class Rehearsal	20%
Performance of British Scenes	20%

Description and Assessment of the Preparation Section British:

Sound Lab Document and Source Transcription: 20pts.

Please refer to your course reader’s section: Written Requirements in composing your Sound Lab Paper. Along with the sound lab paper, you are expected to transcribe the first 100 words of your

source. This paperwork will be submitted for each unit.

*source= is the person or interview you are practicing with.

Sound Lab Share: 10 pts.. 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. Use of consonant features, 3. intonation and phrasing, 4. How the new accent affects you physically, and 5. Communicating self to other. A brief discussion of the work will follow the exercise.

Survey 20 pts Survey Papers are due for each dialect unit. Please follow the MLA format in composing your paper. Refer to your course reader in the Written Assignment Section for more details in composing the survey paper. Survey papers are due on the first rehearsal day. The survey paper will be graded on the following 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 four questions that are important to the story, 4. makes conclusions that are supported and reflected in the world of the play and playwright, 5. followed the guidelines of submission: MLA format, via email, word document.

In Class Table Read, and Class Participation in Exercises: 10 pts.

Every film, tv or theatre production has table reads for the actor *most. Here, you apply your professionalism by showing up with a little homework. This shows your support and interest in collaborating. The requirements of the tablereads: 1. Knowledge of the background of the play and playwright 2. Making specific choices in your actions and relationship 3. Know the material well enough to listen and engage your partner (be able to live off the page. 4. Made specific choices with the accent 5. Be open to new discoveries and discussion.

For class exercises, the student is required to participate to the best of their ability. These explorations will be designed for student need. This class is about self- improvement and growth, not perfection.

Description and Assessment-Rehearsal and Performance British Section:

Rehearsal and Performances: (totaling 40 pts or 20 pts each)

The student is responsible for performing a scene demonstrating the sounds, intonation, and behavior of the dialect in a believable and truthful manner according the nature and style of the scene. In-class rehearsals are mandatory to receive the full grade on the performance. Missed class rehearsals can lower the performance grade by 20 %. During rehearsals, students are expected to honor feedback and respond to notes and support each other's work.

Additional Policies

Additional Grading Notes: If the GPA falls between two grades, the final grade will be weighted toward the positive end, if the student has demonstrated excellent/good attendance & class participation, and toward the negative end of the scale if the student has average/poor attendance & participation. It is not uncommon in the professional world, when two applicants/actors of equal ability are up for the same position, the applicant who shows professional attitude, work ethic, and engagement will increase their chances of being hired.

Participation is further defined as:

1. To every class, please bring course reader and copies of scenes and monologues.
2. No use of electronic devices, however journals are welcomed in class for notes and exercises
3. Wear appropriate warm up attire: no flip flops or shorts.
4. Openness to new methods of working and engaged learning.
5. Support of every member's work
6. Willingness to experiment and apply constructive feedback
7. Assignments are on time; text is memorized, and you are available to work with your partner outside of class.
8. Appropriate rehearsal attire and props are welcomed and expected during rehearsal and performance. Please be ready before 9 a.m.

Assignment Submission Policy: All written assignments are to be emailed on the due date. There will be a two-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date. Depending on the nature of the written assignment, it is acceptable to turn in handwritten journals and transcriptions. Sound labs and surveys, please submit via email, word document format.

Attendance: No credit for missed classes unless personal emergency of hospitalization or severe illness. Under these circumstances, please notify the instructor immediately via email. Please adhere and review the SDA policy regarding missed rehearsal and performances. Advanced notice of any absence or late arrival must be communicated to the instructor. Failure to do so constitutes lack of participation and 2 points will be deducted from classroom exercise portion.

Course Schedule: A Weekly Breakdown: This is a training schedule-subject to vary

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 8/18-20	Review: Physical and Vocal Concepts of Actor Training. Body NRG Explorations.	Read: Body Portion of Handbook	Purchase Dialect Handbook Read: Syllabus and Complete Information Sheet Text Work: Choose Heightened Text and upload in Assignments by Friday August 25 st . Record: The KIT List "The Before"
Week 2 8/25-27	Warm up into Introduction to IPA symbols: Sound and Movement into Consonant Symbols Intro to tonal vowels	Read: Tonal Vowels Section Text Work: Body Explorations with Text Journal: Applications of Body NRGs in daily life and text exploration	Due 9/10 Text Work: Heightened Text Double-Spaced and one copy given to instructor (two copies for you) Due 9/1 Body NRG Journal
Week 3 9/1-3	Consonant Symbols-Sound and Movement and Explorations into words, phrases, text work Due 9/1 Body Journals	Read: Consonant Portion of Handbook Text Work: Explore Consonant NRG in Text Journal: Consonant applications and discoveries in daily life and text exploration	Consonant Journal Due 9/8
Week 4 9/8-10	Warm up sharing of text Consonant Journal Due 9/8 Introduction to the vowels	Practice and learn the Intrinsic vowel ladder and their symbols Choose a British scene and get the play.	
Week 5 9/15-17	Finish work on moving and sounding vowels. W; class sight read of the your text exploring your vowels.	Journaling: Daily awareness and application of vowels in text Read the play from your British Scene	Journal due 9/15 Sharing of text with Vowels Leading 9/15

		your text.	
Week 6 9/22-9/24	Vowel version of text is shared W: Kit list Assessment is due and Transcription of Text in IPA/Wrap up IPA UNit	Begin listening to British Sources and Finish reading your British play.	10/01 Vowel Journal Due
Week 7 9/29-10/01	Exploring the Intrinsic Pitch in your Text W: Vowel Journal Due	Homework: Work up a version of Vowels leading in your text Journaling: Address discoveries in your exploration with the vowels	Due 10/6 Vowel Version of your Text Vowel Journal (see homework section of what to write about)
Week 8 10/6-10/8	British Introduction	Practice British Features Pick a source and construct British Sound Lab	British Sound Lab Document Due on Wednesday 15th British Sound Lab Share Document
Week 9 10/13-10/15	British Sound Lab Sharing of your Source /M British Sound lab Document due on Wednesday	Homework: Begin working with your scene partner for British Sight Reads	Due: 10/29 British Table Reads M/W
Week 10 10/20-10/22	British Table Reads	Rehearse scenes	Be ready for first stumble off book Survey Papers due Monday end of Day
Week 11 10/27-10/29	First Rehearsals off book Stumble with notes British Surveys Due Monday 10/27	Continue to deepen British Scene Work	
Week 12 11/3-5	Second run British Scenes		
Week 13 11/10-12	**Discuss if we want to invite faculty to this final time and share our British Scenes for feedback.		
Week 14 11/19	This final is Thursday at 8 a.m		..!

Some Helpful Tips for Giving Supportive Feedback on rehearsal/performance work The following is based on a popular method: <https://lizlerman.com/critical-response-process/> This is to help the classroom artist in giving supportive and creative feedback to fellow artists. This document was created by the Area Heads of SDA School of Acting, Kenneth Noel Mitchell and Anita Daishell-Sparks.

Liz Lehrman's Critical Response Process

This widely recognized method nurtures the development of artistic works-in-progress through a four- step, facilitated dialogue between artists, peers, and audiences.

The Process engages participants in three roles:

1. **The artist** offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.
2. **Responders**, committed to the artist's intent to make excellent work, offer reactions to the work in a dialogue with the artist; and
3. **The facilitator** initiates each step, keeps the process on track, and works to help the artist and responders use the Process to frame useful questions and responses.

The Critical Response Process takes place after a presentation of artistic work in any discipline. Work can be short or long, large, or small, and at any stage in its development.

The facilitator then leads the artist and responders through four steps:

1. Statements of Meaning: **Responders** state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. Artist as Questioner: The **artist** asks questions about the work. After each question, the **responders** answer. **Responders** may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.
3. Neutral Questions: **Responders** ask neutral questions about the work. The **artist** responds. Questions are neutral when they do not have an opinion couched in them. For example, if you are discussing the lighting of a scene, "Why was it so dark?" is not a neutral question. "What ideas guided your choices about lighting?" is.
4. Opinion Time: **Responders** state opinions, subject to permission from the **artist**. The usual form is "I have an opinion about _____; would you like to hear it?" The **artist** has the option to decline opinions for any reason.

Zoom Protocol

No eating during class as you will be very active in speaking and listening. Eating during someone's presentation or scene is distracting and shows lack of support. Please attend to bathroom needs prior to class and if there is a need to take a bathroom break, send me a private chat and that way I will know you will be back. If you must eat, send a chat as to why you are doing this and pick appropriate times to grab a bit in between classmates work.

Wear clothing for movement as we will be doing vocal and body explorations for the first four weeks after the IPA unit. No revealing clothing as we may be on the floor, you might check your movement with the camera before committing to a questionable outfit. Shorts should be at knee level.

After the IPA Unit, please come with a professional attire (no pj's.), hair combed, journal, writing instrument and hard copy of text. Consider this as an opportunity to practice showing up for a professional coaching session of an audition, a private session you are paying for, or after you have been hired and production is paying you to show up. No unmade beds as that denotes sloppiness in your work. Work either at a table, desk or find somewhere on the floor so that you are seated and available.

Media rules: have phones turned off as well as no searching websites. You will benefit by being present as this is good practice for all actor training and dynamic communication

We do make sounds during warm up that might trigger curiosity of other members of your household. If there is any concern of making noise due to your environment, please modify the exercise to meet your surroundings and let me know after class.

Zoom chatting is to be focused on the discussion at hand and not for cross talk on other matters.

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 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/ssu

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

Two quotes on 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.

Rubrics for IPA Unit:

Learning Objective 1

Rubrics for Body, Consonant and Vowel Journals (10 pts each)

Graded Area	2 pts	Comments
Awareness of the Perceived Energy		
Description of the Energy		
Inner Awareness of the Energy in Daily Life		
Application of the energy in Text Exploration		
On Time		

9 to 10 points Excellent Awareness in Life and Art

8 points Good Awareness, perhaps one area needs attention

7 points Lacking awareness in areas or Paperwork is late.

Kit List Assessment 10 pts.

Learning Objective 3 to 7

Graded Area	2 pts	Comments
Before Recording		
After Recording		
Assessment and Description of Changes		
Accurate Identification using the IPA		
On Time		

9 to 10 points Excellent Awareness of Personal Uniqueness in Voicing

8 points Good Awareness, perhaps one area needs attention

7 points Lacking attention in areas or Paperwork is late

Transcription of Text into IPA 10 pts

Learning Objective 3 to 7

Graded Area	2 pts	Comments
Detailed identification		
Accurate identification		
Legible		
Identified 100 words		
On time		

9 to 10 points Excellent Identification and Knowledge of the IPA

8 points Good Work. Perhaps one to two Symbol sounds need identification practice

7 points lacking knowledge of more than three Symbols and Sounds

Sharing of a consonant version of IPA Text 25 points
Learning Objective 3- 7

Graded Area	5 pts	Comments
Communicating with the leading vocal energy		
Speaking with a subtle sense of forward resonance		
Breathing according to the Circumstances		
Allows for minimal physical shifts that is connected to voicing, culture, and situation		
Accepts feedback and a curiosity for deepening communication		

Sharing of vowel version of IPA Text 25 points
Learning Objective 3-7

Graded Area	5 pts	Comments
Communicating with the leading vocal energy		
Speaking with a subtle sense of forward resonance		
Breathing according to the Circumstances		
Allows for minimal physical shifts that is connected to voicing, culture, and situation		
Deepening the connection voice/body and story		

25 to 23 Excellent Rehearsal and Performance Process

22 to 20 There are areas to develop in the Rehearsal and Performance Process

19 to 17 Not involved, lacking in energy or specificity

Rubrics for British Unit
Sound Lab Document and Transcription 20 pts.
Learning Objectives 8-10

Graded Area	4 pts each	Comments
Detailed Transcription		
Accurate Identification of features (vowel/consonant)		
Identification of pitch, musicality, and overall resonance		
Noted subtle physical awareness		
Self-reflection on practice		

20 to 19 Excellent Identification

18 to 16 Perhaps there is an area to deepen or practice

15 to 13 An area is missing, more attention given to the practice

Sound Lab Source Share 10 pts
Learning Object 8 -10

Graded Area	2 pts each	comments
Commitment to vowel/consonant features		
Accurate musicality and phrasing		
Maintaining accent while communicating		
Subtle physical shifts		
Communicating		

9 to 10 pts. Excellent, Holistic Accent incorporation voice, body and imagination

8 pts. Good Work, perhaps one area needs deepening

7 pts. Unclear in one or two of the areas.

6 pts. More attention given to practicing

Table Reads and Class Participation 10 pts
Learning Objective 8- 10

Graded Area	2 pts each	comments
Applies the features of the Accent		
Knowledge of play and playwright		
Engages the other and employs active listening		
Initial choices on relationship and conflict		
Open to discussion and collaboration		

9 to 10 pts. Excellent, Holistic Accent incorporation voice, body and imagination

8 pts. Good Work, perhaps one area needs attention

7 pts. Lacking in one area

Survey Papers: 20 pts The purpose of the survey papers is to bridge socio linguistics and dialects to create specific and original performances based on knowledge of the culture, era and society.
Learning Objective 8 – 10

Graded Area	4 pts each	Comments
Acknowledges 3 references in Research		
Correlates research to vocal and physical choices		
Uses 4 socio linguistic topics to complete research		
Includes works cited or MLA format		
On time		

Dialect Rehearsals and Performances are 20 pts each

Learning Objective 10

<i>Graded Area</i>	<i>4 pts each</i>	<i>Comments</i>
<i>Accurate features</i>		
<i>Pitch, musicality, and phrasing connected to emotional life</i>		
<i>Embody inner physical shifts</i>		
<i>Communication authentically and truthfully according to story</i>		
<i>Open to growth and feedback</i>		

20 to 19 Excellent holistic of balancing Accented demands with Voice, Body and Imagination

18 to 17 Good Balance, perhaps one area needs attention

16 to 15 Good, Lacking in one area

14-13 Unclear or inconsistent with accent features, more practice needed.