



Dialect 408a

Sections 63013R 10:30 to 11:50a.m.

UNITS: Two Credit Units

M/W: ONLINE

Zoom Link: Join URL: [will](#) be provided via blackboard

***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 Hours: W/ 11:30 and Flexible Fridays

Please confirm your appointment via email.

Contact Info: kdunn@usc.edu. Please allow for the full 24 hours for a response.

MEDIA SUPPORT: You will be working through two platforms. Familiarize yourself and practice with these platforms before classes begin. Please reach out to me prior to class if there are conflicting TIME ZONE concerns, concerns in working with these platforms, or how to manage your space for this class.

Blackboard: all content, announcements, assignments, and grading are exchanged via this site.

ZOOM: for CLASS and office hours. Link will be provided via Blackboard announcement.

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, you will complete phonetics training into speech, acquire a working knowledge of the International Phonetic Alphabet and renew your appreciation of your own unique voice. The purpose of the phonetics into speech unit is to provide you time for vocal awareness and vocal specificity, (which are primary tools in enhancing the dialect of study). After the initial International Phonetic Unit, you will develop an awareness of the 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 you are learning. This will also provide a basis of embodying voice that is human rather than a sound coming from the head.

Classroom Philosophy 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

Learning Objectives: Upon the completion of Dialects 408a, the student will be able to:

1. Define and apply the vocal and physical sensations in dialect acquisition
2. Identify and reproduce the consonant, vowel, and linguistic features of the International Phonetic Alphabet as applied to all dialects of English speakers.
3. Apply consonant features, intrinsic pitch, and vowel pronunciation to personal selections of short poetry, Sonnets or Shakespeare.
4. Differentiate features within the accent groups of British English, Southern United States, and Cultural Pockets of New York City.
5. Apply knowledge of the various accent groups in rehearsal and performance
6. Compile simple research in socio- linguistics that influence accents of English: British, Southern, NYC
7. Evaluate and Reflect on the areas of performance refining.
8. Devise a personalized process for dialect acquisition.
9. Compile a repertoire of dialects for stage, film, and new media

Prerequisite (s) N/A

Co-Requisite(s): N/A

Concurrent Enrollment: N//A

Recommended Preparation: Performance experience not necessary but helpful

Required Readings and Supplementary Materials

Please purchase the Dialect Handbook Course reader via the bookstore. You can either download digitally or request a hard copy sent to you. You will need the ability to write in the course reader, so if you choose the digital version please copy the pages and put them in a folder. If you have trouble obtaining the course reader through the bookstore, let me know immediately so I can help.

Your British, Southern and NY scenes are your choice. I have uploaded Scenes for each unit in case you want to use those. You are invited to make creative choices in roles, gender, and identity. After having chosen a partner and scene, please read the entire play; this will help prepare your Survey paper and help you make informed acting choices. Plays can be found via the library or the following internet sites. Please, we are in COVID and things may be difficult to acquire. Let me know of ways to help.

1. www.doolee.com which is a play website. You will have to purchase the plays. The cost will be from 6 to 10.00 dollars. British Scene: Glycerin is the only scene where the play is in its entirety as is from an anthology.
2. [www. https://www.scribd.com/](https://www.scribd.com/). A public publishing platform with over a million books, plays, magazines and audio books. It is a subscription website (10.00 per month), so make sure your plays are there before subscribing.
3. Check with USC/local libraries as they may have online plays for free.
4. Amazon.com may have discounted copies.

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.

Unit One: Int'l Phonetic Alphabet	100 pts	
Unit Two: British	100 pts.	
Unit Three: Southern United States: The Voices of Southern United States	100 pts	
Unit Four: NYC City Voices (FINAL)	50 pts	TBD as we may not have a full three weeks. So, this will be adjusted per student progress.

Unit One: International Phonetic Alphabet Unit: Grading Breakdown

Preparation and Awareness Training:	60pts.
Journals (Body, Consonant and Vowel Explorations)	30pts. (10 pts per journal)
Transcription of Text into IPA and KitList Assessment	20pts (or 10 pts each)
In class participation in the explorations	10 pts.
Sharing of the Vocal Energies	40 pts.
Consonant Version of your Text	20pts
Vowel Version of your Text	20 pts
<i>Totaling 100pts.</i>	

DESCRIPTION OF GRADED AREAS FOR IPA UNIT:

Journals: (10points each, totaling 30 pts) 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 and aids you in defining your personal vocal and physical sensations of dialect acquisition. Therefore, attendance is mandatory. The journals will be assigned the first four weeks of the semester. Please email the submissions to me on the due date, double spaced word document or handwritten. (learning objective 1)

Kit List Assessment (10 pts) This assignment helps in identifying and reproducing the sounds of the Phonetic Alphabet. ***This will be your personal voicing of the International Phonetic Alphabet. This system was created in the late 1800's by French, Dutch and English Linguists, we will use this alphabet to acquire a basic awareness of IPA symbol and sound. By no means will you need to sound like me or someone other than yourself voicing these symbols on your personal recording.*** During the first week of class, please 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. (learning objective 2) This becomes your library of YOU voicing the IPA phonetic Alphabet for the English speaker.

Transcription of your Text in International Phonetic Alphabet (10 pts) Upon completion of the IPA unit, the student will transcribe the first 75 words of their performance text. This assignment completes the identification skills for the Phonetic Alphabet. (learning objective 2). You may write the new changes above the word by hand or write the entire dialogue out in the new phonetics. Please upload this transcription via blackboard. We are not going for perfection. As you have two attempts of re-submitting for the full 10 pts. It is part of practice and not something that will make you brilliant at acting.

Class participation and explorations (10 pts.): For class explorations, the student is to participate to the best of their ability. It is imperative the student shows up to the training process, as this is equal to showing up for your craft. Professionalism is on time with the appropriate materials, engaged in the explorations, asking questions pertaining to the topic explored, supportive and respectful of others. Absences will result in a .5 reduction to this unit. (learning objective 4)

Two Explorations (Sharing) of Text (totaling 40pts) You will have the opportunity to apply your understanding of the phonetic alphabet in Two Shared versions of your IPA text. Think of the 'shares' as a study in how the vowels versus consonants can affect meaning and change behavior. The shared versions will be graded on the following: 1. Breathing according to the circumstances 2. Allowing for the impulse to speak 3. Committing to the leading vocal energy (vowel versus consonants) and 4. allowing for new meaning and behavior 5. Communicating self to other (seeing and affecting the other) through the medium of screen. (learning objective 3)

Unit Two: British English and Unit Three: Southern Voices 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)

Sound Lab Document & Transcription of 100 words of Source	20pts
Sound Lab Share of your source	10pts
Written Survey	20pts
In-class sight read, participation in exercises	10pts
First and Second Rehearsals of Dialect	
First Rehearsal of Scene	20pts
Second Rehearsal of Scene	20pts

DESCRIPTION OF THE PREPARATION:

Sound Lab Document and Source Transcription: 20 pts.

In the areas of performance, the actor is encouraged to bring authenticity and specificity to performance in dialects/accents. The Sound Lab Document helps the speaker identify and explore the areas of dialect of study to support authenticity and specificity. Please follow the Sound lab Guidelines in the Course Reader in composing your paper. This paperwork (Sound Lab and Source Transcription) will be submitted for each dialect unit. The document will be graded on the following areas: 1. Transcription and Identification of the features, 2. Written Reflection addressing: pitch, rhythm, musicality, intonation, and area of resonance, as well as discoveries in physical behavior and a self-assessment of recorded practice.

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

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. and consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. includes physical behavior, and 5. Communication. A brief discussion of what areas to refine the accent will follow the exercise. (learning objective 5)

Survey 20 pts. The survey paper helps the student compile simple research in socio-linguistics that influence accents of English. 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 (four 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. (learning objective 6)

In Class Sight Read, and Class Participation in Explorations: 10pts

The student is required to complete a sight reading of their text/scene. These tasks help the student refine their skills with an accent and provide students to ask questions in real time about the dialect. Hard copies of the text are mandatory, and a copy sent 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, self to other communication and the openness for new adjustments.

For class explorations, the student is required to participate to the best of their ability. It is imperative the student shows up to the training process, as this is

equal to showing up for your craft. Professionalism is on time with the appropriate materials, engaged in the explorations, asking questions pertaining to the topic explored, supportive and respectful of others. Absences will result in a .5 reduction to this unit. (learning objective 4)

DESCRIPTION OF FIRST AND SECOND REHEARSALS and PARTICIPATION:

First and Second Rehearsal: 40pts. (20 pts each)

The student applies their knowledge of the accent in sharing a scene or monologue demonstrating the sounds of the dialect in a believable and truthful manner. I would rather take the term performance out of the test, as it is really a second rehearsal. Two class rehearsals are mandatory to receive the full grade. Both first and second rehearsals are memorized as when we show up to set, we are ready to shoot and are memorized.

(learning objective 5)

Missed in-class rehearsals; The student will not receive credit for missed rehearsals.

In first rehearsals, students are expected to be 1. Memorized with breath-body thought 2. Applying the vowel/consonant features. 3.

Incorporating musicality and phrasing 4. Engaged in communication 5.

Honoring feedback from instructor and group in a professional manner.

Second Showings: Here is the second chance to incorporate notes with the accent. The second showings are graded on the following criteria: Accurate vowel/consonant features, 2. Authentic musicality and phrasing of the Dialect 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). Reflection and discussion will follow the performances. (learning objective 7)

Participation: 10 pts.

Participation is mandatory. This is a performance class and part of the training is, and it is heavily weighted as we are practicing our humanity skills and professionalism (2 pts each) 1. Showing up 2. Ready with the appropriate materials and assignments 3. Engaged in active learning 4. Curious and invested in working 5. Respectful of others and the instructor.

UNIT FOUR: NYC Voices 50 pts. (FINAL) ** In the zoom world we will remain flexible and review how to best prepare for this unit.

Think of it as an audition where you need the accent in a short amount of time. This exercise allows you to utilize and apply all the skills you have learned: from listening and identification, analyzing the area/era, and bringing the material to life. This unit is divided into the following areas:

Participation: (10 pts) Participation means making suggestions during discussion and contributing to classmates' work and process. Involvement in group introduction and practice of NYC accents. (learning objective 6)

Performances 20pts. Performance work is graded on the following criteria: Accurate vowel/consonant features, 2. Authentic musicality, intonation, and phrasing 3. Specificity in embodiment (breath, body energy and spine of the person), 4. Connected to meaning (understanding the importance) 5. Engaged in communicating with the other, with intention. (learning objective 5)

Survey 20 pts. Survey Papers are due on the day of the final. 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 one of the following: vocal, physical, or psychological life of the character, 3. addresses five questions that are important to the story 4. Conclude with one area of the role that needs more time: (imagination, voice, or body)5. Submitted via blackboard, typed before or on the due date.

Calculating the Final Grade. The FOUR Units will be totaled and averaged for your final points: Unit One: IPA, Unit Two: British, Unit Three: American Dialects and Unit Four: NYC accents.

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. Journals may be hand-written as long they are clear. Transcriptions are to be done by hand. Send all work via blackboard. Sound Labs and Surveys are to be typed and emailed.

Grading Timeline

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

Additional Policies regarding Participation and Zoom Etiquette: TOP TEN

1. 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.
2. Please keep your camera on as this is a voice class and requires support from each other and for you to be ready to engage in communication in real time.
3. Mute yourself upon entering the zoom room until class has started.
4. 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.
5. Wear clothing for movement as we will be doing vocal and body explorations for the first five weeks. 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.
6. 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
7. 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.
8. Zoom chatting is to be focused on the discussion at hand and not for cross talk on other matters.

9. Civility, conduct, and ethics are the microcosm of the world. You have already started changing the world, let us continue it in our online discourse, in class discussions and supportive feedback in one another's creativity.
10. **Be mentally present** and engaged, after all this is what we want from the other person, yes? And above all enjoy learning about yourself and your voice during this class.

Course Schedule: A Weekly Breakdown--- This is an overview. Dates will shift 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	Reading/Homework	Deliverables/Due Dates
Week 1 17-19	Body/Voice Concepts Listening with the breath Syllabus Discussion Shared Talisman	Read the Body portion in Handbook: Write a journal entry on the use of the Body NRS' and relaxer energizers	Body NRG journal Due 26th Record the KIT List (The Before) *keep the recording Submit a copy of your sonnet or Shakespeare to instructor by Friday 28th via Assignments
Week 2 24-26	Sound N Movement Sensations of the consonants W: Body NRG Journal Due	Review Symbols and make IPA practice cards. Work up a consonant version of your text in your buddy session.	M: Consonant Version of Text shared in class *memorized 8/31 W: Consonant Journal Due 9/2
Week 3 31 st - sept 2 nd	M: Consonant Version of Text/finish on W W: Consonant journal	Choose a partner , find a scene for your British Unit Begin reading the play for your British Scene	
Week 4 7 (Holiday 9 th in class)	Introduce the Vowel Ladder: Diphthongs and vowels with r coloring	Practice memorization symbol work/ view blackboard tutorials	M: More work with the vowels and their symbols W: Share a Vowel Version of your Text
Week 5 14-16	M: complete unit W: Shared version of Vowels in your text	Complete all paperwork for Unit	M; Vowel Journal Due M; Kit List Assessment Due M: IPA transcription of your text
Week 6 21-23	British unit begins	Start reading with your partner Complete Sound Lab Prepare for Sound Lab Share	M: Sound Lab Document Due M: Sound Lab Share M/W Table Reads

Week 7 28-30	M: Sound Lab Doc M: Sound Lab Share M/W Table Reads	Rehearsal with your partner Write up Survey Paper for you Scene	M: Survey Papers Due M/W off book Rehearsals
Week 8 Week 9	M: British off book rehearsals M: British Survey Due W: Second Pass British Reh M: Introduction to the South W: Finish Southern Introduction	Week 9 View Southern tutorials	Week 9 Due Monday Southern Sound Lab Document and Prepare for Sound Lab Share
Week 10 19-21	M: Southern Sound Lab Due and Sound Lab Share W: Southern Table Reads	Begin Rehearsal with Partner for Southern Scene	M: Finish Table Reads
Week 11 26-28	M: Table Reads W: First showing; Off book rehearsals	Rehearse with Partner Southern Survey Paper Due November 2nd	M: Off book rehearsals M Survey Papers Due on Play
Week 12 Nov 2-4	M: Finish First Showing of W: Survey Papers Due W Final showing of Scenes	Watch NY If These Knishes Could Talk	
Week 13 9-11 NY UNIT	M/W NY introduction	Choose NY material (monologue or scene) and book rehearsal with instructor	FINAL NY : performance of scenes/mono. Paperwork: NY Survey
FINAL NOV. 23 rd Monday 8 a.m. to 10 a.m.	Performance: NY scenes and monologues Written: NY Survey		

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.

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 GFS 120 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) 814-4618 (Video Phone), (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://uscscsa.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

IPA Unit Rubrics:

JOURNAL SUBMISSIONS (BODY ENERGIES, CONSONANTS AND VOWELS) 10 PTS EACH CATEGORY WORTH 2 PTS.

Specific descriptions specific energy, either written or artwork	
Use of the energy in daily to reduce stress or improve communication	
Use of the energy in text exploration	
Observing the specific energy in others	
Self-reflection on discoveries if voice and body	

KIT LIST ASSESSEMNT: 10 PTS. (Each Category worth 2 pts) Building Personal Awareness of your own voice

Identification of vowels in IPA		
Completed Comparison		
Self-Reflection of voice		
Work is Legible		
On Time		

IPA Transcription of Text (75 words) 10 points (Each Category 5 points)

Detail			
Accuracy			

Vowel and Consonant Explorations: 20 points possible.

<i>Components</i>	<i>Points Possible 5</i>	<i>Comments</i>
Connection of thought-breath		
Committing to the leading energy (consonant or vowel)		
<i>Communicating</i>		
<i>Physically Embodied</i>		

British and Southern Units Rubrics:

Sound Lab Document: 10 points. Learning Objective4 (personal process for dialect acquisition)

Components	2 Points Each	Comments
Identifications of Features		
Written Reflection on Lilt		
Written Reflection on musicality and resonance		
Observations on physicality		
Self-Assessment of recorded practice		

Sound Lab In-Class Share: 10 points. Learning Objective 4 Develop personal process of Dialect Acquisition. Learning Objective 4 (Personal process for dialect acquisition)

Components	2 Points Each	Comments
Accurate features		
Accurate musicality and phrasing		
Connected breath thought		
Allow slight physical adjustments		
Communicating		

Survey Paper: Learning Objective 4 (process for dialect acquisition) 20 points total

<i>Components</i>		
Connects research to vocal and physical choices (2pts)		
Utilizes 3 diverse research methods(play, interview, documentary,articles,books) (3 pts)		
On time/MLA Format (5 pts)		
Addresses 5 topics (10 pts)		

First Rehearsal: 20 points (Applying your skills)

<i>Components</i>	<i>4 Points Each</i>	<i>Comments</i>
Memorized		
Accurate/Consistent features (vowel/conson)		
Accurate musicality and phrasing		
Connected to body		
Communicating		

Second Rehearsal: 20 points (Refining your skills)

<i>Components</i>	<i>4 points Each</i>	<i>Comments</i>
Refine notes/deepening		
Specific minimal movement		
Accurate and Authentic features (conson/vowel)		
Accurate musicality/phrasing		
communicating		

New York Final Total 50 points: Applying what you know. Refer to survey and performance rubrics above.

Participation in Exercises	10 points	Comments
Survey of NY character	20 points (see above unit)	
Performance of NYC	20 points (see above unit)	
One /One coaching optional		