

THTR 408A – Dialects

Section: 63014R

Units: 2

Fall 2020 – M/W 9:00-10:20am

Zoom Platform: URL on 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: Lauren Murphy Yeoman

Office hours: Friday 3-5pm

Other times by appointment

Email: laurenmu@usc.edu

Phone: 617-872-4194

Reply timeline: Within 48 hours

MEDIA SUPPORT: You will be working through two platforms: Zoom for class and office hours, and Blackboard for all course content, announcements, assignments, and grading. Please reach out to me prior to class if you have concerns about Time Zone conflicts with class time, or about access to technology and personal space for class.

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

[Student basic needs technology assistance](#)

Course Description

In this class, the aim is to expand your means of vocal expression as an actor, by way of speech and accent/dialect. The class begins with honoring your vocal heritage to be able to honor the vocal heritage of a character in an acting role. From looking deeply at your own speech sounds, patterns, and physiology, you can discern where there are differences between your familiar idiolect and those of others. You will learn the sound symbols of the International Phonetic Alphabet, and learn to identify your sounds and other peoples' sounds. These identification skills form a bridge to vocal transformation into character accents.

It's also important to know that rather than focusing on speaking only from "the neck up", we will use whole-body exercises as an ongoing class warm-up to cultivate organic and physical relationship to speaking. We will also layer in exercises to explore using vocal dynamics of volume, pitch, rhythm and resonance to shape speaking with intention, and fill it with meaning and feeling.

You will apply the techniques that you acquire to multiple accents of British English, the American South, and New York. You will perform acting material in each accent, always with the goal of allowing your voice to serve your imagination and interpretation of character and text. These accents are meant to be a launchpad for advanced speech and accents class, where you will select global accents of your choice for independent study.

Voice and Speech Class 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 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

By the end of this class, students will be able to:

1. Develop a self-guided vocal practice
2. Identify and reproduce the vowel, consonant, and nuance symbols of the IPA
3. Apply tactile awareness of consonant and vowel features, as well as vocal dynamics, operative word stress, emphasis and inflection, to speaking text
4. Retain a personal process for dialect acquisition, through devising a "dialect donor project" for dialects of British English, American Southern, and New York
5. Compile an initial repertoire of dialects for stage, screen, 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 Materials

- Dedicated notebook and pen to hand-write and/or draw during class
- Yoga mat or towel
- Weekly handouts, as well as germane articles and media clips, will be supplied by me via Blackboard.

-With your British, Southern, and New York scenes, the material is your choice. It must be from a published work, and you must be able to procure and read the entire play in order to write your Survey Paper and to fully develop your character. Some plays are accessible as “available to read online” through the USC library website, or through online readers such as Kindle, or websites such as Scribd (which has a monthly fee of \$9.99). You could order hard copies of your selected plays from online sellers, just be aware of COVID shipping times and plan accordingly.

Technological Proficiency and Hardware/Software Required

Students will need access to a scanner or camera (smartphone camera is fine) in order to produce digital files of the hand-written IPA transcriptions in their notebooks. The scanned notebook pages, or photos of them, will be uploaded to Blackboard for assignment submissions.

Description and Assessment of Assignments

Below is a general overview of the assignments. I provide a detailed assignment description and grading rubric for each assignment in the **Supporting Materials** section at the end of this syllabus.

General Overview of Assignments:

There will be four units: One: International Phonetic Alphabet (IPA) Unit; Two: British Unit; Three: American Southern Unit; Four: New York City Unit

Each unit includes a Participation component. Participation in class warmup and exercises means being fully prepared and ready to work, having all necessary materials, wholehearted engagement with explorations, supportive and respectful of classmates, and regular and constructive participation in discussion and feedback on your own work and your classmates' work. These are professional skills for the actor to cultivate. Absences will result in a .5 point reduction to your Participation points. You may check with me on the status of your Participation points at any time during the semester.

IPA Unit:

The IPA Unit will include in-class vocal warmup exercises, in-class IPA exercises to learn the sounds and symbols, voice recording assessment in speaking the sounds, transcription in writing the sounds, and application of sound awarenesses to chosen dramatic text for performance.

Dialect Units:

Each of the three (3) dialect units (British, American Southern, New York City) will continue building the in-class vocal warmup, and add on in-class exercises to learn the dialects, Sound Labs to breakdown the dialects, Survey Papers to contextualize the dialects, and application of each dialect to a related dramatic text for performance.

Grading Breakdown

Grades will be recorded in the Blackboard gradebook and updated weekly.

Unit	Points	% of Grade
Unit One: IPA	100	25
Unit Two: British	100	25
Unit Three: American Southern	100	25
Unit Four: New York City	100	25
Total	400	100

Grading Scale

Excellent quality: A+ = 100-97; A = 96-94 A- = 93-90

Good quality: B+ = 89-86; B = 85-84; B- = 83-80

Average quality: C+ = 79-76; C = 75-74; C- = 73-70

Poor quality: D = 60's

Fail: F = 59 and below

Course-specific Policies (Assignment Submission, Grading Timeline, Late work)

Assignment Submission Policy:

Guidelines and expectations for all of the above components of your grade will be discussed thoroughly in class, establishing specific parameters to follow. All written assignments are to be submitted via Blackboard by the due date. Journals and Survey Papers are to be typed.

Transcriptions are to be done by hand, and a photo or scan can be uploaded. Please ask me for clarification if you need it at any time in the semester.

Grading Timeline:

In-class assessments will be graded by the next class meeting. All other graded work will be returned no later than one week from the submission.

Late Work:

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. No late delivery of in-class exercises or performances shall be accepted unless advance extensions have been arranged with me or unless exceptional circumstances occur.

Attendance

In general, students should plan to attend every synchronous session for the classes in which they are enrolled, irrespective of when it occurs in their time zone. However, I will only maintain normal attendance, participation, and assessment expectations for students when the class time falls within reasonable learning hours in the student's time zone, defined as 7:00am to 10:00pm in the student's time zone. If the class falls outside those hours, accommodations will be extended. Please notify me immediately if you have time zone concerns that will affect synchronous class attendance.

Within synchronous class attendance, lateness and absences will be evaluated on an individual basis. Unexcused absences are unacceptable. Communication with me is part of evaluation. No credit for missed classes and no makeups for missed rehearsals or performances unless extenuating circumstances occur. Under these circumstances, please notify me immediately.

Attendance is weighted at no more than 15% as per University Guidelines.

Dress

This class will be very physical. Movement clothing is mandatory. Please also remove any jewelry that could interfere.

Netiquette Considerations*

- Only water is allowed to be consumed and no eating.
- It is preferable to mute your microphone when not speaking, unless directed otherwise.
- Use of the chat is discouraged during class times unless directed.
- Please enable your webcam so you can be visible during class.
- Questions and comments will be taken in turn, first raised hand in that order. We will feel this out as sometimes I would like open verbal discussion.
- Treat the Zoom learning space as you would a classroom, sitting up (not lying down unless directed to), being attentive, dressed in working clothes, and use of technology during class time other than Zoom class is not allowed unless directed for research.

**Accommodations will be made for students with concerns. Please notify me immediately if you have concerns about any of the above.*

Class Agreements

- Speak your truth with “I statements.”
- Listen respectfully to others’ truth.
- Share responsibility for including all voices in the conversation.
- Be open to changing your perspectives based on what you learn from others.
- Understand that your words have effects on others.
- Notice your own defensive reactions and attempt to use these reactions as entry points for gaining deeper self-knowledge, rather than as a rationale for closing off.
- Recognize how your own social positionality (e.g., race, class, gender, sexuality, ability) informs your perspectives and reactions to your instructor and those whose work you study in the course.
- Differentiate between safety and comfort. Accept discomfort as necessary for social justice growth.
- Identify where your learning edge is and push it. For example, whenever you think, I already know this, ask yourself, How can I take this deeper? Or, How am I applying in practice what I already know?

Course evaluation

Student feedback is essential to making this course the best it can be. Students will have an opportunity to submit comments on the mid-semester evaluation and the standard USC course evaluation survey at the end of the semester.

Synchronous session recording notice

Synchronous class sessions will be recorded and provided to all students asynchronously in Blackboard.

Sharing of course materials outside of the learning environment

Please be aware that USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment:

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies

to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

COVID-19 Resources

Continuously updated requirements can be found on the [USC COVID-19 resource center website](#).

Course Schedule – A Weekly Breakdown

***Subject to change based on the group’s needs**

	Topics/ Daily Activities	Reading/ Homework	Deliverables/ Due Dates
Week 1 8/17-8/19	-Introducing speech work explorations. We will look at our own particular vocal sounds. How do you speak and how do others speak? -Introduction to the International Phonetic Alphabet.	-Read “Kristin Linklater: Vowels and Consonants” excerpt in Blackboard	-Select personal piece of text to memorize, 8-10 lines, due to be ready to use in class 8/31 -Journal entry on Body/Voice concepts reading due 8/26 -Pre-IPA Voice Recording due 8/26
Week 2 8/24-8/26	-Introduce consonants and formations - Exploring consonants as mouth gestures, playing actions through playing your sounds.	-Review and practice the consonant symbols using the Consonant Sheet in Blackboard.	-Continue to work on memorizing text, due to be ready to use in class 8/31 -Start to apply consonant awareness to your chosen text. -Journal entry on Consonant work due 9/2
Week 3 8/31-9/2	Rhythms of the consonants, applying consonant work to chosen text.	View “Consonant tutorial” in Blackboard	-Prepare “Consonant Version” of memorized text to be shared in class 9/7

<p>Week 4 9/7-9/9</p>	<p>-Sharings of “Consonant Version” of memorized text</p> <p>-Vowel sounds and their phonetic symbols.</p> <p>-Introduce pure formations of the vowels via tongue arching and lip rounding.</p>	<p>-View the “Simple Vowel Ladder” tutorial in Blackboard</p>	<p>-Start to apply vowel awareness to your chosen text</p>
<p>Week 5 9/14-9/16</p>	<p>-Add more pure vowel sounds to cover all single-stage vowel sounds.</p> <p>-Pure formation leads to the intrinsic pitches of the vowels and musicality of language.</p> <p>-Apply vowel work to acting text with monologues.</p> <p>- Introducing nuance markings to give detail and dimension.</p>	<p>-View “Complex Vowel Ladder” tutorial in Blackboard</p> <p>-View “Nuance Markings” Sheet in Blackboard</p>	<p>-Prepare “Vowel Version” of memorized text, to be shared in class 9/23</p> <p>-Journal entry on Vowel work due 9/23</p>
<p>Week 6 9/21-9/23</p>	<p>-Sharings of “Vowel Version” of memorized text</p>	<p>-View video on “Introduction to British Accents” in Blackboard</p> <p>-Read the play that your British scene is from</p>	<p>-Post-IPA Voice Recording assessment and IPA transcription of your text, due 9/30</p> <p>-Choose British scene (if you haven’t already) from the play you are reading</p>
<p>Week 7 9/28-9/30</p>	<p>-In-class introduction to British Dialects</p>	<p>-Choose a dialect donor for your</p>	<p>-Sound Lab for British dialect due 10/5</p>

	-Go over Sound Lab and Survey Paper components	British scene and construct your Sound Lab	-Sight-read of British Scenes due to be ready to go in class 10/7
Week 8 10/5-10/7	-Sound lab sharings -Sight-reads -Begin in-class scene exercises with scene partners		-Rehearse with your scene partner, to be ready for in-class rehearsals 10/12 and 10/14 -Survey Paper for British Unit due 10/12
Week 9 10/12-10/14	-First rehearsals: 10/12 -Second rehearsals: 10/14	-View the Introduction to Southern Dialects on Blackboard -Read the play that your Southern Scene is from	-Choose a scene (if you haven't already) from your Southern play -Choose a dialect donor for your Southern dialect
Week 10 10/19-10/21	-In-class introduction to Southern dialects		-Sound Lab, due 10/26 -Survey Paper, due 10/28 -Begin scene rehearsal with partner -Prepare for in-class Sight Read
Week 11 10/26-10/28	-Sound lab sharings -Sight-reads		-Rehearse off-book with scene partner, due to be ready to go in class 11/2-11/4
Week 12 11/2-11/4	-First Rehearsal: 11/2 -Second Rehearsal: 11/4	-View "Introduction to New York City Dialects" on Blackboard	-Begin Final Project for New York City Unit: Choose NYC material
Week 13 11/9-11/11	-In-class introduction to NYC dialects	-Review dialect packet on Blackboard	-Book individual rehearsal with Lauren

			-Survey Paper due by start of Final Exam time
FINAL EXAM 11/23 11am-1pm	-Self-led warmups -Performance: NYC material		-Turn in Survey Paper before 11am on 11/23

Final Exam

*Survey Paper due before start of in-class exam time

*In-class exam:

Monday, November 23

11am-1pm

Culmination self-led warmups and sharing of New York City material

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.

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

Student Advocacy Groups and Resources from the USC Diversity website resources list:

- [Residential Student Government – Social Justice and Inclusion](#) / Contact: [Corey Lueker](#)
- [Undocumented Trojans Online Resource Center](#)

- Graduate Student Government – Immigration Law and Advocacy Task Force / Contact: [Andrew Brendon Ojeda](#)
- Graduate Student Government – International Student Advocacy Task Force / Contact: [Andrew Brendon Ojeda](#)
- Graduate Student Government – Health Sciences (HSC) Diversity and Equity Task Force / Contact: [Cynthia Ramirez](#)
- Graduate Student Government – Task Force to Address the Needs of Transgender and Gender Nonconforming Students / Contact: [Emmett Harsin Drager](#)
- Undergraduate Student Government – Contact [Diversity Officers](#)
- Program Board Special Interest Committees:
 - [Asian Pacific American Student Assembly](#) (MONDAYS 6:00 PM IN TCC 350)
 - [Black Student Assembly](#) (MONDAYS AT 6:00 PM IN TCC 227)
 - [International Student Assembly](#) (MONDAYS AT 7:00 PM IN TCC 351)
 - [Latinx Student Assembly](#) (TUESDAYS AT 5:00 PM IN TCC 350/351)
 - [Queer & Ally Student Assembly](#) (WEDNESDAYS AT 6:30 PM IN TCC 232)
 - [Student Assembly for Gender Empowerment](#) (WEDNESDAYS AT 7:00 PM IN TCC 450)

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

Supporting Materials

What follows are the detailed assignment descriptions and grading rubrics for each assignment, where applicable.

Assignments for Unit 1: International Phonetic Alphabet Unit:

Journals	30 points
Voice Recording Assessment	10 points
Transcription of Text into IPA	10 points
In-class participation in warmups and exercises	20 points
In-class solo sharing of Consonant Energies of Text	15 points
In-class solo sharing of Vowel Energies of Text	15 points
Total: 100 points (25% of final grade)	

Assignments for Units 2 and 3: British Unit and American Southern Unit:

Sound Lab and 100-Word Transcription of Dialect Donor	20 points
In-class Sound Lab sharing	20 points
Survey Paper	20 points
In-class Sight-Read and participation in warmups and exercises	10 points
First in-class rehearsal of Scene	15 points
Second in-class rehearsal of Scene	15 points
Total: Units 2 and 3 are 100 points each (each Unit is 25% of final grade)	

Assignments for Unit 4: New York City Unit:

Sound Lab document and 100-word Transcription	20 pts
Peer Feedback and participation in warmups and exercises	20 pts
Self-Led Warmup	20 pts
Survey Paper	20 pts
Final Performance	20 pts
Total: 100 points (25% of final grade)	

DESCRIPTION OF ASSIGNMENTS FOR UNIT ONE: IPA

Journal Reflections

(3 entries, 10 points each, totaling 30 points)

Learning Objective 1: Develop a self-guided vocal practice

Steps: Students will write three journal entries within the first month of class, about their personal experience of the work on voice, body, and speech sounds. Journal Reflection 1 will be about body/voice concepts as introduced in class, Journal Reflection 2 will be about consonant awareness, and Journal Reflection 3 will be about vowel awareness. Self-reflection is key in absorbing the principles of voice and speech work, and these journal reflections are intended to be your own record of your discoveries, questions, and ongoing consciousness-raising. Journal reflections are to be 1-2 pages double-spaced, and submitted via Blackboard.

Voice Recording Assessment

(10 points)

Learning Objective 2: Identify and reproduce the vowel/consonant/nuance symbols of the IPA

Steps: This assignment helps you in speaking the sounds of the IPA, and to measure your progress by recording yourself speaking Patricia Fletcher’s “Selections for Recording,” both before and after the voice and speech work of the IPA Unit. You will fill out a self-assessment form that I provide to you, noting any changes between the two recordings, such as increased breath support, articulatory clarity, distinction between vowel sounds, definition of consonant sounds, resonance, range of musicality, vocal energy. Please submit this form via Blackboard. This will be graded on: 1. Attention to detail. 2. Accuracy of sound identification in speaking.

Grading Rubric for Voice Recording Assessment:

Components	Points Possible: 5	Comments
Detail		
Accuracy		
	Total Points out of 10:	

**Transcription of your Text into the IPA
(10 points)**

Learning Objective 2: Identify and reproduce the vowel/consonant/nuance symbols of the IPA

Steps: This assignment helps you in writing the symbols of the IPA. You will transcribe the first 100 words of your performance text. You may write the symbols above the words in the text, or write out the text entirely in phonetics. Please write your transcription by hand and take a photo or scan and upload this transcription via Blackboard. This will be graded on: 1. Attention to detail. 2. Accuracy of sound identification in writing.

Grading Rubric for Text Transcription:

Components	Points Possible: 5	Comments
Detail		
Accuracy		
	Total Points out of 10:	

**Class Participation in Warmup and Exercises
(10 points)**

Learning Objective 3: Apply tactile awareness of consonant and vowel features, as well as vocal dynamics, operative word stress, emphasis and inflection, to speaking text

Steps: Group warmups and explorations will be devised according to the progress of the group, and depend on every member of class upholding the Participation principles in this syllabus under Description and Assessment of Assignments of respect, support, and generous contribution to group work. Absences will result in a .5 reduction to this unit. You may check with me on the status of your Participation points at any time during the semester.

**Vowel and Consonant Explorations of Text
(2 explorations, 20 points each, totaling 40 points)**

Learning Objective 3: Apply tactile awareness of consonant and vowel features, as well as vocal dynamics, operative word stress, emphasis and inflection, to speaking text

Steps: You will apply the vowel and consonant awarenesses developed in previous classes to a dedicated solo exploration of your text. The sharings will be graded on the following: 1.

Connecting thought, breath, and voice. 2. Committing to the leading sound awareness (Consonants or Vowels) 3. Communicating meaning and feeling, to reach the person you're speaking to through the screen. 4. Physical embodiment of sound.

Grading Rubric for Vowel and Consonant Explorations:

Components	Points Possible: 5	Comments
Connecting thought, breath, and voice		
Committing to the leading sound awareness (Consonants or Vowels)		
Communicating meaning and feeling		
Physical embodiment of sound		
	Total Points out of 20:	

**DESCRIPTION OF ASSIGNMENTS FOR UNITS TWO AND THREE:
BRITISH AND AMERICAN SOUTHERN**

**Sound Lab document
10 points**

Learning Objective 4: Retain a personal process for dialect acquisition

Steps: You will complete a Sound Lab document for each dialect unit. Please submit this document via Blackboard. The document will be graded on the following areas: 1. Transcription and Identification of the "Sound Features." 2. Written reflection addressing "Lilt": pitch, rhythm, musicality, intonation, areas of resonance, as observations of physical behavior and a self-assessment of recorded practice.

Grading Rubric for Sound Lab document:

Components	Points Possible: 2.5	Comments
Transcription and Identification of Sound Features		
Written reflection on Lilt		
Observations of physical behavior		
Self-assessment of recorded practice		
	Total Points out of 10:	

**Sound Lab in-class sharing
(10 points)**

Learning Objective 4:

Retain a personal process for dialect acquisition

Steps:

You will share your Sound Lab on your dialect donor in class. The areas of focus for this exercise: 1. Accurate identification of vowel, consonant, and nuance features of the donor. 2. Intonation and phrasing of the speaker, 3. Physical behavior, and 5. Communication. You will receive feedback to apply to the accent moving forward into your Scene Rehearsals.

Grading Rubric for Sound Lab in-class sharing:

Components	Points Possible: 2.5	Comments
Accurate identification of vowels, consonants, nuances		
Intonation and phrasing		
Observations of physical behavior		
Communication		
	Total Points out of 10:	

**Survey Paper
20 points**

Learning Objective 4: Retain a personal process for dialect acquisition

Steps: The survey paper helps the student compile simple research in socio-linguistics that influence accents of English. Guidelines for this assignment are in Blackboard. Please submit this paper via Blackboard. The survey paper will be graded on the following: 1. Use of at least three references, 2. Addressing at least 4 topics from the Survey Paper list of topics, 3. Citing specific examples in the text in relation to the topics, 4. Addressing five questions that are important to the story, 5. Including images that correlate with and supports the voice and physical life of the character.

Grading Rubric for Survey Paper:

RUBRIC	Scale 1: 1 point	Scale 2: 2 points	Scale 3: 3 points	Scale 4: 4 points
References	Student lacks references to support their findings	Student uses one (1) specific references to support their findings	Student uses up to two (2) references to support their findings	Student uses at least three (3) references to support their findings
Topics	Student neglects to address any of the topics from the	Student addresses up to two (2) topics from the Survey Paper list of topics	Student addresses at least three (3) topics from the Survey Paper list of topics	Student addresses at least four (4) topics from the Survey Paper list of topics

	Survey Paper list of topics			
Specificity	Student lacks specific examples in addressing the above topics	Student uses up to two (2) specific examples in addressing the above topics	Student uses at least three (3) examples in addressing the above topics	Student uses at least four (4) examples in addressing the above topics
Questions	Student does not pose any questions in approaching the role/play	Student poses up to three (3) questions in approaching the role/play	Student poses up to four (4) questions in approaching the role/play	Student poses at least five (5) questions in approaching the role/play
Images	Student does not include images	Student includes one (1) image	Student includes up to two (2) images	Student includes at least three (3) images

In-Class Sight-Read, and Participation in Group Explorations
10 points

Learning Objective 4: Retain a personal process for dialect acquisition

Steps: You will do a sight-reading of your scene, to begin to rough in the new vowel and consonant features of the dialect, intonation, musicality, overall resonance of the accent, communication and flexibility to make adjustments. Other group explorations will be devised according to the needs arising with the various donor selections, and continuing the Participation principles of respect, support, and generous contribution to group work. Absences will result in a .5 reduction to this unit. You may check with me on the status of your Participation points at any time during the semester.

First Rehearsal
(20 points)

Learning Objective 5: Compile an initial repertoire of dialects for stage, screen, and new media

Steps: You will apply your knowledge of the dialect in sharing a scene or monologue demonstrating the sounds of the dialect in a believable and truthful manner. Two class rehearsals are mandatory to receive the full grade. You will not receive credit for missed rehearsals. In first rehearsals, you are expected to be: 1. Learned by heart 2. Applying the vowel/consonant features. 3. Incorporating musicality and phrasing 4. Engaged in communication 5. Honoring feedback from me as the teacher and from the group in a professional manner.

Grading Rubric for First Rehearsal:

Components	Points Possible: 4	Comments
Learned by heart		
Vowel/Consonant Features		
Intonation and Phrasing		

Communication		
Engagement with feedback		
	Total Points out of 20:	

**Second Rehearsal
(20 points)**

Learning Objective 5: Compile an initial repertoire of dialects for stage, screen, and new media

Steps: This is the second chance to incorporate notes with the accent. Second rehearsals are graded on: 1. 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. Engaged in communicating with the other (with intention). Reflection and discussion will follow the rehearsals.

Grading Rubric for Second Rehearsal:

Components	Points Possible: 5
Vowel/Consonant Features	
Intonation and Phrasing	
Specificity in Embodiment	
Communication	
	Total Points out of 20:

**DESCRIPTIONS OF ASSIGNMENTS FOR UNIT FOUR:
NEW YORK CITY (FINAL PROJECT)**

Here you get to apply your process more independently and expediently. You can treat this unit as more of an audition scenario where you need a dialect in a truncated timeframe. 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.

**Peer Feedback and Participation in Group Explorations
(10 points)**

Learning Objective 4: Retain a personalized process for dialect acquisition

Steps: For the New York City dialect performances, treated audition-style, you will offer peer feedback on integrating the dialect principles acquired over the course of the semester. Other group Explorations will be devised according to the needs arising with the various donor selections, and continuing the Participation principles of respect, support, and generous contribution to group work. Absences will result in a .5 reduction to this unit. You may check with me on the status of your Participation points at any time during the semester.

Self-led warmup

(10 points)

Learning Objective 1: Develop a self-guided vocal practice

Steps: You will conduct a self-guided warmup through the vocal exercises you have learned accumulatively over the course of the semester. You will be graded on: 1. Sequential order, 2. Proper form in exercises, 3. Breath freedom, 4. Supported sound, 5. Released body.

Grading Rubric for Self-Led Warmup:

Components	Points Possible: 4
Sequential order	
Proper form	
Breath freedom	
Supported sound	
Released body	
	Total Points out of 20:

Final Performance

(20 points)

Learning Objective 5: Compile an initial repertoire of dialects for stage, screen, and new media

Steps: 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.

Grading Rubric for Final Performance:

Components	Points Possible: 5
Vowel/Consonant Features	
Intonation and Phrasing	
Specificity in Embodiment	
Communication	
	Total Points out of 20:

Sound Lab document

(20 points)

Refer to Sound Lab document description and rubric from Units Two and Three. This document has the same requirements across the three dialect units.

Survey Paper

(20 points)

Refer to Survey Paper description and rubric from Units Two and Three. This paper has the same requirements across the three dialect units.