

Dialects 408B

Units: Two Units

Spring 2021: M/W 12:30-1:50 p.m.

Instructor: Kathleen Dunn-Muzingo

Office Hours: T/W/F 2:00 to 3:00 p.m.

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Please confirm office hours via email.

Course Description

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

Learning Objectives

Upon completion the student of Dialects 408B will have:

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

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

Course Notes

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

Technological Proficiency and Hardware/Software Required

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

Required Readings and Supplementary Materials

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

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

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

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

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

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

Sound Lab Document and Source Transcription: 20 %.

A written observation of the basic elements of dialect acquisition. Please follow the Sound lab Guidelines in the Course Reader in composing your paper. Along with the sound lab document, the student transcribes the first 100 words from their source of practice. This paperwork (Sound Lab and Source Transcription) will be submitted for each dialect unit. The document will be graded on the following areas: 1.listening skills and identification of the features, 2. Pitch and range, 3. Reflections on overall resonance in the oral cavity 4. facial posture 5. Reflections on physicality and imitation practice.

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

Sound Lab Share: 10 %

On the day that the written sound lab is due, and as part of the warmup, the student will be given the opportunity to voice their practice source. The areas of focus for this exercise 1. Commitment to specific vowel features, 2. and consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. includes physical behavior, and 5. Communication. A brief discussion of the work will follow the exercise.

Survey 20 %

Survey Papers are due for each dialect unit. Remember to number the information within the body of the survey paper and EITHER create a bibliography at the end of the paper OR footnote at the bottom of the page. Survey papers are due on the first rehearsal day. Refer to your course reader in the Written Assignment Section for more details in writing the survey paper. The survey paper will be graded on the following five areas (five points each). 1. Use of at least three references, 2. Research that correlates with and supports the voice and physical life of the character, 3. addresses five questions that are important to the story, 4. makes conclusions that are supported and reflected in the world of the play and playwright, 5. On time!

DESCRIPTION OF REHEARSAL AND PERFORMANCE:

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

The student is responsible for performing a scene or monologue demonstrating the sounds and behavior of the dialect in a believable and truthful manner. In class rehearsals are mandatory to receive the full grade on the performance. Both rehearsals and performances are blocked and memorized.

Missed in-class rehearsals lower the performance grade by 25 %. During rehearsals, students are expected to honor feedback and respond to notes in a professional manner. Time permitting, brief feedback in the form of positive suggestion will be given by both peer and teacher.

Performances: Performance work is graded on the following criteria: 1. Accurate vowel/consonant features, 2. Accurate placement and intonation, 3. Specificity in embodiment (breath, body energy and spine of the person), 4. Connected to meaning 5. Engaged in communicating with the other, with intention.

Grading Breakdown

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

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

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

Grading Scale (Example)

Course final grades will be determined using the following scale

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

Assignment Submission Policy

All written assignments are to be emailed and due on the due date. There is a two-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date. Sound lab and transcriptions maybe turned in as hard copies. Surveys are word documents emailed to the instructor on the due date. Interviews are shared with the group and must be of good quality. The student may use their phone to record the interview.

Grading Timeline

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

Additional Policies

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

Absences/Tardiness:

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

GRADING POLICY:

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

Grades are dictated by:

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

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

Assessment of "Participation"

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

- Students are required to be on time for all scheduled sessions unless they are genuinely too ill to attend or affected by unavoidable personal or external circumstances. Students must keep the teacher informed of any absence or late arrival IN ADVANCE. Failure to do so also constitutes a lack of participation and points will be deducted.
- Printed copies of all scenes, monologues and play scripts must be brought to every class meeting.
- Appropriate rehearsal clothing and props for ALL EXERCISES AND IN CLASS REHEARSALS.
- Openness to new methods of working and eagerness to attempt them.
- In class active student analysis and commentary on text.

- Constructive feedback on classmates’ acting presentations.
- Energized support of all classmates’ work.
- Willingness to experiment and apply the constructive feedback of professor and fellow students
- Meeting all assignment deadlines.
- Memorization of assigned material.
- Availability to fellow classmates to rehearse outside class.

Course Schedule: A Weekly Breakdown

IMPORTANT:

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities.

For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 1/20th	Review of Concepts of Body NRG’s and IPA	Review IPA, Consonants Vowel Ladder Body Energy Applications	Confirmation of Dialect Choice 1
Week 2 1/25-27th	Warm Up: Finish review Short Dialect Quiz	Begin to search for sources to interview for First Dialect of English	
Week 3 2/1-3	Features of Dialect 1	Sound Lab Doc/Sound Lab Shares	M: Sound lab Shares begin W: Sound lab Document Due 2/10
Week 4 2/8-10	Sound Lab Shares 2/8 Sound Lab Doc. Due 2/10	Work up a sight read for material on Dialect 1	
Week 5 2/17	2/17 Book time for interviews—via zoom/phone		
Week 6 2/22-24 ^h	Sight reads of your material for Dialect 1 Share interviews (final week to share interviews)	Homework: Choose a piece of music that represents the cultural story of your role	W: Bring in an audio of your music to move to (based on your character) Be ½ off book or use the idea is to have a bit of text to move to with your ear buds—we will be muted but videos on
Week 7 3/1-3/3	M/W sound and movement work with your music and character	First off Book Rehearsal Choose a photo—full length that represents era—find clothing from your closet that best represents	Share photos and be prepared to do movement work based on the clothing in photo.
Week 8 3/8-10	M: Movement work with photos and clothing into full off book rehearsals	Second Off Book Rehearsals.	Second off Book Rehearsals
Week 9 3/15-17th	M/ Second Off Book Rehearsals	Begin to search for practice source for Dialect 2 and an interview/ Work details for Final performance of Dialect 1	

Week 10 3/22	M: Final Performance of Dialect 1	Continue to gather practice, material, and interview for Dialect 2	
Week 11 3/29-31	Dialect 2 Features	Sound Lab Share and Sound Lab Document	M: Sound Lab Share W: Sound Lab Document on Dialect 2
Week 12 4/6 th -8 th	M: Sound Lab Share on Dialect 2 W: Sound lab Document on Dialect 2	Choose Material for your dialect: Find source to interview for Dialect 2	Sightreads on material for Dialect 2
Week 13 4/13 th -15 th	Dialect 2 Sight Reads Begin to bring in interviews	Off book rehearsals bring in Music and Photo of your character's culture as a warmup	M/W off book first rehearsals Sound and Movement work with Music and Photo
Week 14 4/20 th -22 nd	M/W warm up with music and photo Off book rehearsals	Continue to work Dialect 2 material for off book-first rehearsal	Dialect 2 Performance 2/28
Week 15 26-28	Dialect 2 Performance 2/28 Final Week for Interviews		
FINAL May 7 th Friday 11 a.m. to 1 p.m.	Dialect Bash: Sharing of both Dialect 1 and 2		

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:

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://uscscampus.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

Sound Lab Document and Source Transcription Learning Objective 2

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 Share 10 pts. Learning Objectives 2,3

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 5 pts. Learning Objectives 2,3

Graded Area	1 pt. each	comments
Applies the features of the Accent		
Knowledge of play and playwright		
Brings curiosity and is prepared with the appropriate materials		
Engages in Sound and Movement Explorations		
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 paper is to bridge socio linguistics with the culture and world of the play. Learning Objective 2

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		

- 20 to 18 points Excellent. Research supports the vocal and physical choices of the role
- 17 to 15 Good Research. Perhaps one area needs more attention
- 12-14 Missing areas of Research

Dialect Rehearsals and Performances 20pts each, Learning Objective 4

Graded Area	4 pts each	Comments
Accurate features		

<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 Communication*
- *18 to 17 Good Balance, perhaps one area needs attention*
- *15 to 16 Good, Lacking in one area of Accent*
- *13-14 More attention to accuracy and consistency of the accent*

Interview of Source: Some actors find that interviewing a real person that will help shape their project to bring more justice and humanity to the work can be rewarding and awesome. 5 pts.

<i>Graded Area</i>	<i>1 pts each</i>	<i>Comments</i>
<i>Pertaining to your Story</i>		
<i>Illuminates the Culture</i>		
<i>On Time</i>		
<i>Good Recording quality</i>		
<i>A Five-minute highlight is a good length</i>		