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## **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, and to a group dialect project with material to be determined. You will perform acting material in each accent you study, 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 in the Spring semester, 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 strive to align ourselves with principles of inclusivity and equity in the classroom. 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 voice(s) 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, and a group project
5. Compile an initial repertoire of dialects for stage, screen, and new media

## **Required Materials**

- Dedicated notebook and pen to hand-write and/or draw during class
- Yoga mat or towel if you need padding for floor work
- Weekly handouts, as well as germane articles and media clips, will be supplied by me via Blackboard.
- With your British and Group Project 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 three units: One: International Phonetic Alphabet (IPA) Unit; Two: British Unit; Three: Group Project 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 two (2) dialect units (the British Unit and the Group Project Unit) 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.

<b>Unit</b>	<b>Points</b>	<b>% of Grade</b>
Unit One: IPA	40	40
Unit Two: British	30	40
Unit Three: Group Project	30	30
Total	100	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**

Lateness and absence 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.

## **Dress**

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

## **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.

## **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](#).

**EDI @SDA: Professional Development/Mandatory EDI Training**

***Wednesday, September 15, 2021***

As part of our EDI initiatives and call to action, some workshops will be offered to faculty and staff and to students. Competencies that will be included: Anti-Racism (Faculty/Staff) and Equity Mindedness (Faculty/Staff), and then Theater Intimacy & Building Cultures of Consent (Students, Faculty/Staff). More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort.

**Course Schedule – A Weekly Breakdown**

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

	<b><i>Topics/ Daily Activities</i></b>	<b><i>Reading/ Homework</i></b>	<b><i>Deliverables/ Due Dates</i></b>
Week 1	-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 for Week 3  -Journal entry on Body/Voice concepts reading due Week 2  -Pre-IPA Voice Recording due Week 2
Week 2	-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 Week 3  -Start to apply consonant awareness to your chosen text.  -Journal entry on Consonant work due Week 3

Week 3	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 Week 4
Week 4	<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>	-View the "Simple Vowel Ladder" tutorial in Blackboard	-Start to apply vowel awareness to your chosen text
Week 5	<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 Week 6</p> <p>-Journal entry on Vowel work due Week 6</p>

Week 6	-Sharings of "Vowel Version" of memorized text	-View video on "Introduction to British Accents" in Blackboard  -Read the play that your British scene is from	-Post-IPA Voice Recording assessment and IPA transcription of your text, due Week 7 -Choose British scene (if you haven't already) from the play you are reading
Week 7	-In-class introduction to British Dialects  -Go over Sound Lab and Survey Paper components	-Choose a dialect donor for your British scene and construct your Sound Lab	-Sound Lab for British dialect due Week 8  -Sight-read of British Scenes due to be ready to go in class Week 8
Week 8	-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 Week 9  -Survey Paper for British Unit due Week 9
Week 9	-First rehearsals: 10/12  -Second rehearsals: 10/14		-Choosing scenes for Group Project  -Choose a dialect donor for your Group Project dialect
Week 10	-In-class introduction to Group Project dialects	-Review dialects packets on Blackboard	-Sound Lab, due Week 11  -Begin scene rehearsal with partner  -Prepare for in-class Sight Read
Week 11	-Sound lab sharings  -Sight-reads		-Rehearse off-book with scene partner, due to be ready to go in class Week 12

Week 12	-Rehearsals		-Book individual rehearsal with Lauren
Week 13	-Continue Rehearsals		-Book individual rehearsal with Lauren
Week 14	-Continue Rehearsals		-Book individual rehearsal with Lauren
Week 15	-Polishing for Culmination Performance		-Book individual rehearsal with Lauren
<b>FINAL EXAM</b>	Culmination Performance		

## **Final Exam**

Culmination sharing of Group Project material

### **Date and time:**

This will be decided in conjunction with other faculty, dependent on overarching Culminations schedule.

### ***SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES***

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

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### ***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](http://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 Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Vidoe Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto: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.

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### ***Health and Participation in Class***

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

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### ***SDA Student Support & Reporting Form:***

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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### ***Support Systems:***

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*  
[suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](https://equity.usc.edu), [titleix.usc.edu](https://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\\_report](https://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services - (213) 740-0776*

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention - (213) 821-4710*

[campussupport.usc.edu](https://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu), [emergency.usc.edu](https://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu)

Non-emergency assistance or information.

## 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:

Voice Recording Assessment	10 points
Transcription of Text into IPA	10 points
In-class solo sharing of Consonant Energies of Text	10 points
In-class solo sharing of Vowel Energies of Text	10 points
Total: 40 points (40% of final grade)	

### Assignments for Units 2 and 3: British Unit and Group Project Unit:

Sound Lab and 100-Word Transcription of Dialect Donor	5 points
In-class Sound Lab sharing	5 points
Survey Paper	5 points
In-class Sight-Read and participation in warmups and exercises	5 points
First in-class rehearsal of Scene	5 points
Second in-class rehearsal of Scene	5 points
Total: Units 2 and 3 are 30 points each (each Unit is 30% of final grade)	

## DESCRIPTION OF ASSIGNMENTS FOR UNIT ONE: IPA

### ***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:***

<b><i>Components</i></b>	<b><i>Points Possible: 5</i></b>	<b><i>Comments</i></b>
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Detail		
Accuracy		
	<b>Total Points out of 10:</b>	

**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:**

<b>Components</b>	<b>Points Possible: 5</b>	<b>Comments</b>
Detail		
Accuracy		
	<b>Total Points out of 10:</b>	

**Vowel and Consonant Explorations of Text  
(2 explorations, 10 points each, totaling 20 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:**

<b>Components</b>	<b>Points Possible: 2.5</b>	<b>Comments</b>
Connecting thought, breath, and voice		

Committing to the leading sound awareness (Consonants or Vowels)		
Communicating meaning and feeling		
Physical embodiment of sound		
	<b>Total Points out of 10:</b>	

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

**Sound Lab document  
5 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:**

<b>Components</b>	<b>Points Possible: 1</b>	<b>Comments</b>
Transcription and Identification of Sound Features		
Written reflection on Lilt		
Observations of physical behavior		
Self-assessment of recorded practice		
	<b>Total Points out of 5:</b>	

**Sound Lab in-class sharing  
(5 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:**

<b>Components</b>	<b>Points Possible: 1</b>	<b>Comments</b>
Accurate identification of vowels, consonants, nuances		
Intonation and phrasing		
Observations of physical behavior		
Communication		
	<b>Total Points out of 5:</b>	

**Survey Paper  
5 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:**

<b>RUBRIC</b>	<b>Scale 1: 2 points</b>	<b>Scale 2: 3 points</b>	<b>Scale 3: 4 points</b>	<b>Scale 4: 5 points</b>
<b>References</b>	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
<b>Topics</b>	Student neglects to address any of the topics from the Survey Paper list of topics	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
<b>Specificity</b>	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

<b>Questions</b>	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
<b>Images</b>	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***  
**5 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***  
**(5 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:***

<b>Components</b>	<b>Points Possible: 1</b>	<b>Comments</b>
Learned by heart		
Vowel/Consonant Features		
Intonation and Phrasing		
Communication		
Engagement with feedback		
	<b>Total Points out of 5:</b>	

**Second Rehearsal**  
**(5 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:**

<b>Components</b>	<b>Points Possible: 1</b>
Vowel/Consonant Features	
Intonation and Phrasing	
Specificity in Embodiment	
Communication	
	<b>Total Points out of 5:</b>