THTR 408A – Dialects
Section: 63098R
Units: 2
Fall 2021 – T/Th 9:30-10:50am
MCC 106
Instructor: Lauren Murphy Yeoman
Office: JEF 203
Office hours: Friday 1-3pm
Other times by appointment
Email: laurenmu@usc.edu
Phone: 617-872-4194
Reply timeline: Within 48 hours

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 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, 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

-A three-ring binder for handouts – you will need to bring this to every class
- Dedicated notebook and pen to hand-write and/or draw during class
- Yoga mat or towel

- 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. Absence will result in a 5 point reduction to your Participation points (per absence), lateness, a 2 point reduction (per lateness). 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 awareness 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.
### 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 5 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 absences will be evaluated on an individual basis. Unexcused absences are unacceptable. Communication with me is part of evaluation. Absence will result in a 5 point reduction to your Participation points (per absence), lateness, a 2 point reduction (per...
lateness). 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.

**Class session recording notice**

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

<table>
<thead>
<tr>
<th>Week 1 1/11-1/13</th>
<th>Topics/Daily Activities</th>
<th>Reading/Homework</th>
<th>Deliverables/Due Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-Introducing speech work explorations. We will look at our own particular vocal sounds. How do you speak and how do others speak?</td>
<td>-Record “Pre-IPA Voice Recording”</td>
<td>-Pre-IPA Voice Recording due end of Week 2</td>
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<td></td>
<td>-Introduction to the International Phonetic Alphabet.</td>
<td>-Read “Kristin Linklater: Vowels and Consonants” excerpt in Blackboard</td>
<td>-Journal entry on Body/Voice concepts reading due end of Week 2</td>
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<td>-Select personal piece of text to memorize, 8-10 lines, due to be ready to use in class beginning of Week 3</td>
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</table>

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<thead>
<tr>
<th>Week 2 1/18-1/20</th>
<th>Topics/Daily Activities</th>
<th>Reading/Homework</th>
<th>Deliverables/Due Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-Vowel sounds and their phonetic symbols.</td>
<td>-Read Kristin Linklater’s “Vowels” excerpt in Blackboard</td>
<td>-Memorized text due in class beginning of Week 3</td>
</tr>
<tr>
<td>Week 3 1/25-1/27</td>
<td>-Introduce pure formations of the vowels via tongue arching and lip rounding.</td>
<td>-View the “Simple Vowel Ladder” tutorial in Blackboard</td>
<td>-Journal entry on Vowel work due end of Week 3</td>
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<tr>
<td>-Add more pure vowel sounds to cover all single-stage vowel sounds.</td>
<td>-Start to apply vowel awareness to your chosen text</td>
<td>-“Vowel Version” of memorized text due in class beginning of Week 4</td>
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<tr>
<td>-Pure vowel formation leads to the intrinsic pitches of the vowels and musicality of language.</td>
<td>-View “Complex Vowel Ladder” tutorial in Blackboard</td>
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<td>-Apply vowel work to acting text with monologues.</td>
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<tr>
<th>Week 4 2/1-2/3</th>
<th>-Sharings of “Vowel Version” of memorized text</th>
<th>-Start to apply consonant awareness to your chosen text, continue to work on memorizing text</th>
<th>-Journal entry on Consonant work due end of Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Introduce consonants and formations - Exploring consonants as mouth gestures, playing actions through playing your sounds.</td>
<td>-Read Kristin Linklater’s “Consonants” excerpt in Blackboard</td>
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</table>

- Introduce pure formations of the vowels via tongue arching and lip rounding.
- View the “Simple Vowel Ladder” tutorial in Blackboard
- Start to apply vowel awareness to your chosen text
- “Vowel Version” of memorized text due in class beginning of Week 4
- Sharings of “Vowel Version” of memorized text
- Introduce consonants and formations - Exploring consonants as mouth gestures, playing actions through playing your sounds.
- Start to apply consonant awareness to your chosen text, continue to work on memorizing text
- Journal entry on Consonant work due end of Week 5
- Review and practice the consonant symbols using the Consonant Sheet in Blackboard.

**Week 5 2/8-2/10**
- Rhythms of the consonants, applying consonant work to chosen text.
- View “Consonant tutorial” in Blackboard
- Prepare “Consonant Version” of memorized text
- Prepare “Consonant Version” of memorized text, to be shared in class end of Week 6

**Week 6 2/15-2/17**
- Sharings of “Consonant Version” of memorized text
- Introducing nuance markings to give detail and dimension.
- View “Nuance Markings” Sheet in Blackboard
- View video on “Introduction to British Accents” in Blackboard
- Choose British material and read the full play that your material is from
- Post-IPA Voice Recording assessment and IPA transcription of your text, due end of Week 7

**Week 7 2/22-2/24**
- 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 beginning of Week 8
- Sight-read of British Scenes due to be ready to go in class end of Week 8

**Week 8 3/1-3/3**
- Sound lab sharings
- Sight-reads
- Rehearse with your scene partner, to be
- In-class rehearsals due Week 9
<table>
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<tr>
<th>Week 9 3/8-3/10</th>
<th>-Begin in-class scene exercises with scene partners</th>
<th>-Survey Paper for British Unit due beginning of Week 9</th>
</tr>
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<tbody>
<tr>
<td>Week 10 3/22-3/24</td>
<td>-First rehearsals</td>
<td>-Second in-class rehearsals due Week 10</td>
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<tr>
<td>SPRING BREAK</td>
<td>-Second rehearsals</td>
<td>-Happy Spring Break!</td>
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<tr>
<td>Week 11 3/29-3/31</td>
<td>-In-class introduction to Southern dialects</td>
<td>-Second rehearsals due Week 12</td>
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<td>Week 12 4/5-4/7</td>
<td>-First Rehearsal</td>
<td>-Second rehearsals due in class Week 13</td>
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<tr>
<td>Week 13 4/12-4/14</td>
<td>-Second Rehearsal</td>
<td>-NYC material selection due in class Week 15</td>
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Final Exam

Tuesday, May 10th
8-10am
Culmination self-led warmups and performance of NYC material

Final Exam

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

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 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.

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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://uscsa.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](http://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](http://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](http://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](http://dps.usc.edu)

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**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 (3 entries, 10 points each)
- **Voice Recording Assessment**
  - 10 points
- **Transcription of Text into IPA**
  - 10 points
- **In-class participation in warmups and exercises**
  - 30 points
- **Sharing of Consonant Energies of Text**
  - 20 points
- **Sharing of Vowel Energies of Text**
  - 20 points

**Total: Unit 1 is 120 points (out of 400 point total grade for the course)**

### 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 Sight Read**
  - 10 points
- **Survey Paper**
  - 20 points
- **Participation in warmups and exercises**
  - 30 points
- **First in-class rehearsal of Scene**
  - 20 points
- **Second in-class rehearsal of Scene**
  - 20 points

**Total: Units 2 and 3 are 120 points each (out of 400 point total grade for the course)**

### Assignments for Unit 4: New York City Unit:

- **Sound Lab document and 100-word Transcription**
  - 10 pts
- **Peer Feedback and participation in warmups and exercises**
  - 5 pts
Self-Led Warmup 5 pts
Final Performance 20 pts
Total: Unit 4 is 40 points (out of 400 point total grade for the course)

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:

<table>
<thead>
<tr>
<th>Components</th>
<th>Points Possible: 5</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Detail</td>
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<tr>
<td>Accuracy</td>
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<tr>
<th>Total Points out of 10:</th>
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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:

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<tr>
<th>Components</th>
<th>Points Possible: 5</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Detail</td>
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<td>Accuracy</td>
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<tr>
<td>Total Points out of 10:</td>
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</table>

In-Class Participation in Warmup and Exercises
(30 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. Absence will result in a 5 point reduction to your Participation points (per absence), lateness, a 2 point reduction (per lateness). 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:

<table>
<thead>
<tr>
<th>Components</th>
<th>Points Possible: 5</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Connecting thought, breath, and voice</td>
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<tr>
<td>Committing to the leading sound awareness (Consonants)</td>
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or Vowels) through physical embodiment of sound

Communicating meaning and feeling

Physical embodiment of sound

| Total Points out of 20: |

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**DESCRIPTION OF ASSIGNMENTS FOR UNITS TWO AND THREE:**

**BRITISH AND AMERICAN SOUTHERN**

**Sound Lab and 100-Word Transcription of Donor Text**

**20 points**

**Learning Objective 4:** Retain a personal process for dialect acquisition

**Steps:** You will complete a Sound Lab document and 100-Word Transcription of your Donor Text for each dialect unit. Please submit these documents via Blackboard. The documents 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 and 100-Word Transcription documents:**

<table>
<thead>
<tr>
<th>Components</th>
<th>Points Possible: 5</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Transcription and Identification of Sound Features</td>
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<td>Written reflection on Lilt</td>
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<td>Observations of physical behavior</td>
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<td>Self-assessment of recorded practice</td>
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<td><strong>Total Points out of 20:</strong></td>
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**Sight Read in-class sharing**

**(10 points)**

**Learning Objective 4:**

Retain a personal process for dialect acquisition

**Steps:**

You will share a sight-reading of your monologue or scene in class, 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. 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 4. Communication. You will receive feedback to apply to the accent moving forward into your Scene Rehearsals.

Grading Rubric for Sight Read in-class sharing:

<table>
<thead>
<tr>
<th>Components</th>
<th>Points Possible: 2.5</th>
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<tbody>
<tr>
<td>Accurate identification of vowels, consonants, nuances</td>
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<tr>
<td>Intonation and phrasing</td>
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<tr>
<td>Observations of physical behavior</td>
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<tr>
<td>Communication</td>
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</tr>
<tr>
<td><strong>Total Points out of 10:</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>RUBRIC</th>
<th>Scale 1: 1 point</th>
<th>Scale 2: 2 points</th>
<th>Scale 3: 3 points</th>
<th>Scale 4: 4 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>References</td>
<td>Student lacks references to support their findings</td>
<td>Student uses one (1) specific references to support their findings</td>
<td>Student uses up to two (2) references to support their findings</td>
<td>Student uses at least three (3) references to support their findings</td>
</tr>
<tr>
<td>Topics</td>
<td>Student neglects to address any of the topics from the Survey Paper list of topics</td>
<td>Student addresses up to two (2) topics from the Survey Paper list of topics</td>
<td>Student addresses at least three (3) topics from the Survey Paper list of topics</td>
<td>Student addresses at least four (4) topics from the Survey Paper list of topics</td>
</tr>
<tr>
<td>Specificity</td>
<td>Student lacks specific examples in addressing the above topics</td>
<td>Student uses up to two (2) specific examples in addressing the above topics</td>
<td>Student uses at least three (3) examples in addressing the above topics</td>
<td>Student uses at least four (4) examples in addressing the above topics</td>
</tr>
<tr>
<td>Questions</td>
<td>Student does not pose any questions</td>
<td>Student poses up to three (3) questions in</td>
<td>Student poses up to four (4) questions in</td>
<td>Student poses at least five (5) questions in</td>
</tr>
<tr>
<td>Images</td>
<td>Student does not include images</td>
<td>Student includes one (1) image</td>
<td>Student includes up to two (2) images</td>
<td>Student includes at least three (3) images</td>
</tr>
<tr>
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</tr>
</tbody>
</table>

**Participation in Group Explorations**

**30 points**

**Learning Objective 4:** Retain a personal process for dialect acquisition

**Steps:** 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. Absence will result in a 5 point reduction to your Participation points (per absence), lateness, a 2 point reduction (per lateness). 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:**

<table>
<thead>
<tr>
<th>Components</th>
<th>Points Possible: 4</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learned by heart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vowel/Consonant Features</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intonation and Phrasing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Engagement with feedback</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Points out of 20:</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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:

<table>
<thead>
<tr>
<th>Components</th>
<th>Points Possible: 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vowel/Consonant Features</td>
<td></td>
</tr>
<tr>
<td>Intonation and Phrasing</td>
<td></td>
</tr>
<tr>
<td>Specificity in Embodiment</td>
<td></td>
</tr>
<tr>
<td>Communication</td>
<td></td>
</tr>
</tbody>
</table>

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.

Sound Lab document and 100-Word Transcription  
(10 points)

Refer to Sound Lab and 100-Word Transcription document description and rubric from Units Two and Three. These documents have the same requirements across the three dialect units.

Peer Feedback and Participation in Group Explorations  
(5 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. Absence will result in a 5 point reduction to your Participation points (per absence), lateness, a 2 point reduction (per lateness). You may check with me on the status of your Participation points at any time during the semester.

Self-led warmup  
(5 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:

<table>
<thead>
<tr>
<th>Components</th>
<th>Points Possible: 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequential order</td>
<td></td>
</tr>
<tr>
<td>Proper form</td>
<td></td>
</tr>
<tr>
<td>Breath freedom</td>
<td></td>
</tr>
<tr>
<td>Supported sound</td>
<td></td>
</tr>
<tr>
<td>Released body</td>
<td></td>
</tr>
<tr>
<td><strong>Total Points out of 5:</strong></td>
<td></td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Components</th>
<th>Points Possible: 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vowel/Consonant Features</td>
<td></td>
</tr>
<tr>
<td>Intonation and Phrasing</td>
<td></td>
</tr>
<tr>
<td>Specificity in Embodiment</td>
<td></td>
</tr>
<tr>
<td>Communication</td>
<td></td>
</tr>
<tr>
<td><strong>Total Points out of 20:</strong></td>
<td></td>
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</table>