

USC School of Dramatic Arts

Dialect 408a
Section 63113R
UNITS: Two 10:30 -11:50
M/W: PED 202

INSTRUCTOR: Kathleen Dunn-Muzingo

OFFICE HOURS (or by appt.): TH 2:00 to 4:00 p.m.

OFFICE: Jeff 200A Please confirm your appointment via email.

CONTACT INFO: kdunn@usc.edu. Allow 24 Hours

MEDIA SUPPORT: All Content (Audio, Visual, Tutorial) will be on Blackboard. Please familiarize yourself in downloading and uploading via this platform. Assignments will be uploaded and graded via Blackboard.

ZOOM: This will be an option as needed.

Course Description This course is designed for both the actor, non-actor, and for those who have curiosity and passion for dialects and accents of English. You will not be learning accents and dialects right away. Before dialect acquisition can take place, you will complete phonetics training into speech which provides a working knowledge of the International Phonetic Alphabet. This will give you tools of listening, transcription, and self-analysis of your own voice. The purpose of the phonetics into speech introduction is to provide you experience and practice with the primary vocal and auditory that are used in future roles that require an accent or dialect of English. This foundational process will take six to seven weeks. After this unit, you will be able to pick up many accents and dialects on your own.

After completion of the International Phonetic Unit, you will have experience and practice in the basic dialects of British English, Voices of the South and what time remaining, a brief introduction to NYC city accents. You will experience three accents in this class as it takes time to understand the history behind these voices, so we are not 'generalizing' or performing a stereotype. Research is another important part of the process for professional actors when performing dialect roles. Each unit will include sound lab, research of the character, practice of the accent, and its application in a performance of a scene or monologue. These skills are required and expected of professional actors. The purpose is to inform your understanding of the dialect process so you can acquire dialects on your own.

This training process will include a vocal warm up which serves as a review of all the vocal sensations you are learning. Therefore, it is imperative that you come on time to review, listen to your body, and grow your vocal skills. I am very excited to be with you on this journey of joyful sound and movement. Please reach out to me at any time if you have any questions or concerns.

Finally, the training schedule will fluctuate and adapt to the unique needs of this class. Do not compare your progress or this class's process to other 408a classes. It is not a competition as we will get through everything, but at the instructor's discretion and the progress of the student. The more you come prepared, the more we can stay on task. Please refrain from conversations about this class or the personalities of this class, and this includes posts in other social media platforms. Group Chats are fine for assignments, but it is best to reach out to me with any questions. Due dates can be found in your syllabus and will update on a weekly basis on the Announcements page in Blackboard. Any questions regarding what is due, please reach out to me so there is no misinformation.

Classroom Philosophy As voice teachers at USC’s School of Dramatic Arts, we ardently stand for and strive to align ourselves with principles of anti-racism, anti-oppression, inclusivity, and equity in the classroom and on our stages. We stand in support of BLACK LIVES MATTER and the voices of our BIPOC artists. We seek to educate not as privileged experts, but as facilitators whose hearts and minds are concerned with our students’ health and well-being both as individuals and collectively. We encourage and celebrate students who speak out as advocates for themselves and others. We recognize systemic racism as part of our culture and so we seek to uplift our students to be the voices of change and the bearers of the torch for a new generation, a generation that does not seek to deny its past, nor to downplay the serious challenges of the present, but to face those challenges with resilience and bravery

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

1. Identify and apply the innate energies of the body to enhance physical awareness and its relation to voice and dialect study.
2. Identify and vocally reproduce the consonant, vowel, and linguistic sensations of the International Phonetic Alphabet
3. Differentiate and apply the features within the accent groups of British English, Cultural Pockets of New York City, Southern United States.
4. Utilize simple socio-linguistic research to arrive at a deeper understanding of the diverse and complex history of the human voice.
5. Apply the knowledge of a specific dialect of English in acting, communicating, and performance process.
6. Engage in self-assessment tools in identifying areas of improvement and growth.
7. Practice professional behavior: being on time, with the appropriate materials, engaged in the class session, and supportive of one another’s learning process.
8. Design a personalized process for dialect acquisition which can be applied to learning other dialects and accents
9. Compile a repertoire of region-specific writers, plays, and scenes for stage, film, and newmedia

Prerequisite (s N/A

Concurrent Enrollment: N//A

Recommended Preparation: Performance experience not necessary but helpful

Required Readings and Supplementary Materials: Please purchase the Dialect Handbook Course reader via the bookstore. You can either download digitally or acquire a hard copy at the bookstore. You will need the ability to write in the course reader, so if you choose the digital version, please copy the pages, and put them in a folder.

Your British, Southern and NY scenes are your choices. I will upload scenes for each unit in case you want to use those. You are invited to make creative choices in roles, gender, and identity. After having chosen a partner and scene, please read the entire play; this will help prepare your research paper and make informed acting choices. Plays can be found via the library or the following internet sites. Be pro-active in acquiring your play.

1. Check with USC/local libraries as they may have online plays for free
2. www.doolee.com which is a play website. You will have to purchase the plays. The cost will be from 6 to 10.00 dollars. British Scene: Glycerin is the only scene where the play is in its entirety as is from an anthology.
3. [www. https://www.scribd.com/](https://www.scribd.com/). A public publishing platform with over a million books, plays, magazines and

4. audio books. It is a subscription website (10.00 per month), so make sure your plays are there before subscribing. Amazon.com may have discounted copies.

Description and Assessment of Assignments There will be four units: International Phonetic Alphabet Unit, British Unit, American South Unit, and a Final Project involving New York City Accents.

Unit One: Int'l Phonetic Alphabet	50 pts or 25% of Final Grade
Unit Two: British	50 pts. or 25% of Final Grade
Unit Three: Voices of the South	50 pts or 25% of Final Grade
Unit Four: Voices of NYC (FINAL)	50 pts. or 25% of Final Grade

**UNIT ONE: International Phonetic Alphabet Unit
GRADING BREAKDOWN OF SKILL BUILDING**

Journals (Body, Consonant and Vowel Explorations)	15pts. (5 pts each)
Transcription of Text into IPA and Kit List Assessment	15 pts (5 pts each)
In class participation in the explorations	See description

GRADING BREAKDOWN OF APPLICATION PROCESS

Consonant Version of your Text	10pts
Vowel Version of your Text	10pts
Totaling 50 pts.	

DESCRIPTION OF ASSIGNMENTS FOR IPA UNIT:

Journals: (5 points each, totaling 15 pts) Three journal entries on the following: explorations on the use of the Body Energies, Consonants, and Vowels This is foundational awareness training and aids in defining your vocal and physical sensations of dialect acquisition. The journals will be assigned the first three to four weeks of the semester. Please upload the submissions to blackboard on the due date, double spaced word document, or handwritten. You are welcome to include drawing and artwork of how these inner sensations change you physically or behaviorally; please include a description. (learning objective 1,2)

IPA Assessment (5 pts) This assignment helps in identifying and reproducing the sounds of the Phonetic Alphabet. ***This will be your personal voicing of the International Phonetic Alphabet. The IPA phonetic system was created in the late 1800's by French, Dutch and English Linguists, we will use this alphabet to acquire a basic awareness of IPA symbol and sound. By no means will you need to sound like me or someone other than yourself voicing these symbols on your personal recording.*** (Learning Objective 2)

1. During the first week of class, please record yourself saying the word list and Accent Chart.
2. After the IPA Unit, you will record the list again) This becomes your library of YOU

voicing the IPA phonetic Alphabet for the English speaker.
conclude with an overall assessment of your voicing. Upload the Kit List Document on the

Transcription of your Text in International Phonetic Alphabet (10 pts) Upon completion of the IPA unit, you will transcribe the first 75 words of their performance text. This assignment builds your identification skills for the Phonetic Alphabet. (Learning Objective 2).

Class participation and explorations (Mandatory to keep points) For class explorations, please participate to the best of your ability. It is imperative you show up ON TIME to the training process, as this is equal to showing up for your craft, to the film set, or rehearsal. It is practicing being the best version of yourself as you navigate life events. Professionalism is on time, with the appropriate materials, engaged in the explorations, asking questions pertaining to the topic explored, being supportive and respectful of others without the intent to harm or disrupt. Absences will result in a .5 reduction to this unit. Unless excused due to illness or medical emergency (learning objective 7)

Performances of your Selection (10 pts each; totaling 20pts) You will have the opportunity to apply your understanding of the phonetic alphabet in **Two** Shared versions. Think of the 'shares' as a study in how the vowels versus consonants can affect meaning and change behavior. The shared versions will be graded on the following: Commitment to the leading vocal energy, making new discoveries in meaning via the vocal energy, allowing for subtle shifts in body and thought, communicating self to other, and breathing according to the set of circumstances. (Learning Objective 5, 6,7)

UNITS TWO AND THREE : British English and Voices of the Southern United States

GRADING BREAKDOWN OF SKILLS ACQUISITION AND PRACTICE

You will be using the same tools for both units. Preparation is as important as performance.

Preparation (preparation plus interference=performance)

Sound Lab Document & Transcription of 100 words of Source	15pts
Sound Lab Share of your source	5pts
Written Research	10pts
In-class sight read, participation in exercises	See description

FIRST REHEARSALS AND FINAL PASS OF SCENES IN DIALECT

First Rehearsal of Scene	10pts
Second Rehearsal (FINAL PASS) of Scene	10pts

DESCRIPTION OF ASSIGNMENTS FOR BRITISH AND SOUTERN UNITS:

Sound Lab Document and Source Transcription: (15 pts).

The Sound Lab Document helps you identify and explore the areas of the dialect to create authenticity and specificity. Please follow the Sound Lab Guidelines in the Course Reader in composing your paper. This paperwork (Sound Lab and Source Transcription) will be submitted for each dialect unit. (Learning Objective 5,6)

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

Sound Lab Share: (5 pts). On the day that the written sound lab is due, and as part of the warmup, you will be given the opportunity to share your practice. The areas of focus for this exercise are: 1. Commitment to specific vowel features, 2. and consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. including physical behavior, and 5. Communication. A brief discussion and assessment of the areas to refine will follow the exercise. (Learning Objectives: 5 , 6, 7)

Research Paper: (10 points) This paper provides you an experience in understanding how sociolinguistics affects body, voice, and behavior. You will learn to make acting choices based on status, era, economics as well as other social constructs. Refer to the Course Reader's Written Requirements for a detailed explanation on how to create your research paper. (Learning Objective 4))

In Class Sight Read, and Class Participation in Explorations: Mandatory

The student is required to complete a sight reading of their text/scene. These tasks help the student refine their skills with an accent and provide students class time to ask questions. Hard copies of the text are mandatory for the sight read and a copy sent to the instructor *protocol in the professional arena. The requirements of the sight reading include the following: new vowels and consonant features of the dialect, intonation, musicality, overall resonance of the accent, self to other communication and the openness for new adjustments. (Learning Objective 5 ,7)

For class participation, you are required to participate to the best of your ability. It is imperative you attend class, as this this behavior is equal to showing up for a professional stage or film production. Professionalism is on time with the appropriate materials, engaged in the explorations, asking questions pertaining to the topic explored, supportive and respectful of others, and being prepared. Absences will result in a .5 reduction to this unit. Unless excused due to illness or medical emergency (Learning Objective 5 ,6, 7)

DESCRIPTION OF FIRST REHEARSAL AND FINAL REHEARSALS and PARTICIPATION:

First Rehearsal and Final Pass of Scenes: 10 pts. (20 pts total)

In this part of the process, you will share your knowledge of the accent via rehearsal and performance. In-class rehearsals are mandatory to receive the full grade. The rehearsal is memorized and blocked. This is what is expected on the day of the film. In Regional Theatre Houses, the actor is expected to be memorized after blocking the scene.

Missed in-class rehearsals; The student will not receive credit for missed rehearsals. In first rehearsals, students are expected to be 1. Memorized with breath-body thought 2. Applying the vowel/consonant features. 3. Incorporating musicality and phrasing 4. Engaged in communication 5. Honoring feedback from instructor and group in a professional manner. (Learning Objective 5, 7)

Final Pass (Second) Rehearsal : Here is the second chance to incorporate notes with the accent. The second showings are graded on the following criteria: Accurate vowel/consonant features, 2. Authentic musicality and phrasing of the Dialect 3. Specificity in embodiment (breath, body energy and spine of the person), 4. Connected to meaning 5. Engaged in communicating with the other (with intention). 5. Incorporation of notes from your first rehearsal. Reflection and discussion will follow the performances. It is important to be present and provide the gift of support. (Learning object 5, 7)

UNIT FOUR: NYC (FINAL) 50 pts.

Think of it as an audition where you need the accent in a short amount of time. This exercise allows you to utilize and apply all the skills you have learned: 1. Accuracy in vowel and consonant features 2. Accuracy in Musicality and Overall Resonance 3. Accurate phrasing and tempo 4. Subtle shifts in thought and movement 5. Communicating truthfully, self to other. (Learning Objective 7)

Grading Scale Course final grades will be determined by averaging the total of the four units.

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 Rubrics: Please see attached Rubrics for each assignment.

Assignment Submission Policy All written assignments are to be emailed on the due date. There is a two-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date. Journals may be hand-written as long they are clear. Transcriptions are to be done by hand. Send all work via blackboard. Research papers are to be typed. All submissions are to be uploaded in Assignments in Blackboard.

Grading Timeline Grading of papers will be within the same week of submission. Notes on performance and rehearsal will be added to your blackboard grade. So, make sure you check blackboard for your notes.

Rubrics for 408a

IPA Unit Rubrics Totaling 50 pts.

THREE JOURNAL ENTRIES: (BODY ENERGIES, CONSONANTS AND VOWELS) 5 PTS. Each

	Notes
Detailed descriptions of the specific energy, either written or artwork (1pt)	
Use of the energy in daily life to reduce stress or improve communication (1 pt.)	
Use of the energy in text exploration (1 pts)	
Observing the specific energy in others (1 pt.)	
Self-reflection on the subtle changes or shifts in voicing or physical awareness (1pts)	

IPA ASSESSEMENT: 5 PTS: Building personal awareness of your voice

	Notes
Accurate IPA transcription of words (1 pt.)	
For each vowel sound, identify the change- or assign “no change”) (1pt)	
Final Self-Reflection of your voice and address any changes in pronunciation or clarity (1pt)	
Work is Legible and On Time (2pt)	

IPA TRANSCRIPTION OF TEXT (75 words) 10 points (Each Category 5 points)

	Notes
Identification of IPA symbols and their respective vowel phonemes. Noting any differences in your personal voicing and the IPA equivalent within a word.	
Identification of IPA symbols and their respective consonant obstruent’s. Noting any differences in your personal voicing and the IPA equivalent within a world	

VOWEL AND CONSONANT EXPLORATIONS: (Each Exploration is 10 points each, totaling 20 pts)

Components	2 pts Each	Notes
Committing to the leading vocal energy (consonant or vowel)		
Making discoveries in new meaning though the leading vocal energy		
Allowing for subtle shifts in body and blocking		
Communicating Self to Other (seeing and affecting the other)		
Impulse-Breath/ breathing and responding according to the set of circumstances		

BRITISH AND SOUTHERN UNIT RUBRICS: EACH UNIT TOTALING 50 POINTS

SOUND LAB AND TRANSCRIPTION DOCUMENT: 15 points. (Process for dialect acquisition)

Components	Points Each	Notes
IPA Transcription of 100 words of your source	(7pts.)	
Primary Resonance and Pitch Range	(2 pts)	
Tempo and Melody	(2 pts)	
Noted Vowel and Consonant Features	(2 pts)	
Observations in physicality and Self-Assessment of recorded practice	(2pts)	

SOUND LAB IN-CLASS SHARE: 5 points. (Practice and assessment of dialect features).

Components	1 Point Each	Notes
Accurate features		
Accurate musicality and phrasing		
Connected breath thought		
Allow slight physical adjustments		
Communicating		

RESEARCH PAPER: 10 points (Investigating History Behind the Voice)

Components	2 points Each	Notes
Chooses Five questions to research (2pts)		
Research makes a connection to world of the play and the actor's vocal choices (2 pts)		
Research makes a connection to world of the play and the actor's physical choices. (2 pts)		
Research makes a connection to the world of the play		

(era, social economics of the character) and character point of view (2pts)		
On time and provides the information in MLA format (2 pts)		

FIRST REHEARSAL: 10 points (Applying your skills)

Components	2 Points Each	Notes
Memorized		
Accurate/Consistent vowel and consonant features		
Accurate musicality and phrasing		
Connected to body Impulse/Breath		
Communicating		

FINAL PASS REHEARSAL: 10 points (Refining your skills)

Components	2 points Each	Notes
Refining notes given in previous rehearsal		
Accurate/Consistent vowel and consonant features		
Accurate musicality and phrasing		
Connected body Impulse/Breath		
Deepening the role in voice, body, and circumstances		

VOICES OF NYC FINAL: APPLYING WHAT YOU KNOW (50 PTS).

Components	10 pts Each	Notes
Memorized		
Accurate Musicality and Phrasing		
Demonstrating accurate authentic dialect features		
Connected Body/Breath impulse		
Communicating		

Professional Participation:

1. Communicate! No credit for missed classes and no makeups for missed rehearsals or performances unless personal emergency of hospitalization or illness. Under these circumstances, please notify the instructor immediately and discuss how you are taking responsibility.
2. Respect the process: Quiet yourself upon entering the space(cell phone/electronic devices).
3. Respect each other: No eating during class as you will be very active in speaking and listening. Eating during someone's presentation or scene is distracting and shows lack of support. It can be distracting on set or during a rehearsal. Special energy needs, please alert me and we can accommodate.
4. Wear clothing for movement as we will be doing vocal and body explorations for the first five weeks. Please, no revealing clothing, flip flops and shorts should be at knee length.

5. We do make sounds during warm up that might trigger self-consciousness. Be gentle but encouraging of yourself as well as others. Remain focused on your inner environment unless it is a partner exercise.

6. Civility, conduct, and ethics are the microcosm of the world. You have already started changing the world, let us continue it in our discourse, in class discussions and giving supportive feedback of one another's creativity. This includes any misgivings you may have of the process or instructor.

NOTE FROM THE INSTRUCTOR: If something is unclear, or you feel uncomfortable, or your needs are not being met, please reach out to me as I would love the opportunity to resolve this issue. As we go forward in classroom experiences, be brave in reaching out to me with matters that pertain to this class. Please notify me ahead of time of an absence before it occurs. This will help in final grading as it could be weighed as a plus or minus at the end of the semester. Your presence and communication represents your professionalism.

Another important part of professionalism is refraining to talk negatively about the work and personalities in class with others and on social media platforms. This leads to negative energy and mis-information. It is my hope that we gain invaluable practice of being pro-active in things that matter: - health, wellbeing, and collaborating creatively. Communication is one of the virtues we can practice.

Regarding COVID: please do not come to class if you have tested positive, having symptoms of COVID, or are ill.

The University and SDA have provided you with options in self-care for your emotional and physical well-being. Here is the current list of services provided:

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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. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

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/>).

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

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

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, 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

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

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

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, 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

Non-emergency assistance or information.

Important Dates and Proposed Schedule of Dialects Training

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 these groups prior to your absence.

Course Schedule: Tentative Dates. The due dates may shift to accommodate student need.

For each unit of in-class contact time, the university expects two hours of homework outside of class. So, this translates to 4 hours of outside work and preparation per week.

Week 1 January 10-12	Introduction to Relaxer Energizers and Body Energies Concepts: Sound Symbol Sensations Listening with our inner ear center Syllabus	Homework: acquire Dialect Handbook Gather materials: Choose your text and bring to class and upload a copy to blackboard. Bring index cards and pencils to class Voice/Speech Work: Record Kit List Journal: Body Energy: write an entry on how the body energies transformed a particular event or activity during your day, or their applications to your text exploration.	DELIVERABLES/DUE: Record the Kit List (found in content) Keep the recording in your phone as the 'THE BEFORE'. You will re-record after the IPA Unit. 1/19 Body Energy journal Due Bring Index Cards/Pencils to Class
Week 2 1/19 1/17 *Martin Luther King Day –No Class	Sound and Movement With Vowels and their Symbols Introduction to Vowels Tonal vowels /i/ and /ei/ Intrinsic Pitch Exercise	Homework: Voice Practice: Memorize the physical feel of the vowels and their symbols. Practice Intrinsic Pitch / Vowel Ladder Create and Practice: IPA vowel cards (either index cards or sheets of paper, draw color and sound the symbols and what images they give you). Bring them to class View Tutorials Memorize: 6 lines of your text	1/24: Bring Phonetics Cards you have created 1/26 Six lines of your text memorized for class explorations
Week 3 1/24-26	M: more explorations Vowels, Drills and Practice family of /r/, diphthongs,	Homework: Finish IPA vowel cards Text Work: Memorize your text, through image work and what the vowels give you, bring in a memorized version	1/31: Share a version of your text with vowels leading the meaning.

	<p>and mouth chart</p> <p>Explore your text for Vowels leading</p>	<p>View How to explore your text with Vowels Leading.</p> <p>Journal: write about discoveries in meaning with vowels leading.</p>	1/31 Vowel Journal Due
Week 4: 1/31-2/2	<p>1/31 Shared version of text with Vowels Leading</p> <p>2/2 Introduction to Consonant sensations and their symbols.</p>	<p>Homework:</p> <p>Identification: Create you consonant postcards and bring to class</p> <p>Watch: Consonant Videos</p>	Bring consonant phonetic cards
Week 5 2/7-2/9	<p>More work with Consonants.</p> <p>Pulmonic/Non-Pulmonic Chart</p> <p>Exploring your text for Consonants Leading</p>	<p>Homework:</p> <p>Text/Voice: Work up a version of your text with the Consonants communicating you</p> <p>Journal: Write a reflection your text explorations with consonants leading..</p>	<p>2/14 Consonant Version of your Text</p> <p>2/14 Consonant Journals Due</p> <p>2/16 Re-recording Of Kit List and Assessment due</p> <p>2/16 IPA Transcription of Text Due</p>

Week 6 2/14-2/16	<p>M: In Class Shares of Your Text with Consonants Leading</p> <p>W: paperwork for IPA unit due</p> <p>W: Introductions to British English</p>	<p>Homework:</p> <p>Practice: Review tutorials and find a Source to Practice</p> <p>Text: Choose a British Scene and Partner</p>	
Week 7 2/21*President's Day 2/23	<p>W :British English Group Sound Lab and Practice from Course Reader—Improvs and Conversations.</p>	<p>Practice: Review Audio and Tutorials</p> <p>Practice: Select a Source and complete a Sound Lab Document</p> <p>Practice: Begin to work with Partner on your British Scene</p>	<p>2/28 Sound Lab Shares due in Class</p> <p>2/28 Sound Lab Documents Due end of class</p> <p>2/28 Sightreads of Scenes with your partner</p>
Week 8 2/28-3/2	<p>2/28 In Class Sound Lab Shares</p> <p>2/28 upload your Sound Lab Document</p> <p>2/28 British Sight Reads of Scenes.</p>	<p>Write: Create a Research Paper based on your character's Dialect</p> <p>Practice: British Scenes Off Book; Work with partner</p> <p>Practice: Continue British practice</p>	<p>3/ 6 British Research Papers Due</p> <p>3/4-3/6 Off book rehearsals</p>
Week 9 3/7-3/9	<p>M/W British off book first rehearsals</p> <p>W British Research Papers Due on Character</p>	<p>Homework</p> <p>Practice: Continue to Work with British Partner on Final Pass</p>	3/11 Final Pass of British Scenes

Week 10 3/21-3/23	M: British Final Pass (All go) W Voices of the South Intro	Homework: Text: Choose Southern Scene and Partner Practice: Review tutorials and find a Source to Practice for Sound Lab Share	3/23 Southern Sound Lab Share: 3/23: Southern Sound Lab Documents Due 3/21-23 Sight Reads of your Scenes
Week 11 3/28-3/30	M: Finish Southern Introduction, Practice and Conversing W: Southern Sound Lab Share W: Southern Sound Lab Documents Due M/W southern Sight Reads of Scenes.	Homework: Practice: Off book rehearsal with your partner Research paper: Write up research for your role	3/28/30: Southern First Rehearsals 3/30: Southern Research Paper Due
Week 12 4/4-4/6	M/W Southern First Rehearsals W: Southern Research Paper Due end of Day	Scene work: Continue to rehearse with your partner	4/11 Final Pass of Southern Scenes
Week 13 4/11-13	M/W final pass of Southern Scenes W: Wrap up Southern Unit		
Week 14 4/18-4/20	NYC accents Introduction	Practice: Create a NYC sound Lab Share 4/27 Written Homework: NYC sound lab document	4/25 NYC Sound Lab Shares 4/25-4/27 Sight read/workshop NYC final
Week 15 4/25-27	4/25 NYC Sound Lab Shares 4/47 NYC Sound Lab Document M/W Workshop NYC Final	FINAL: May 10 th Monday 8 a.m. to 10 a.m. NYC final	

Some Helpful Tips for Giving Supportive Feedback on rehearsal/performance work

The following is based on a popular method: <https://lizlerman.com/critical-response-process/>
This is to help the classroom artist in giving supportive and creative feedback to fellow artists. This document was created by the Area Heads of SDA School of Acting, Kenneth Noel Mitchell, and Anita Dashiell-Sparks.

Liz Lehrman's Critical Response Process

This widely recognized method nurtures the development of artistic works-in-progress through a four- step, facilitated dialogue between artists, peers, and audiences.

The Process engages participants in three roles:

1. **The artist** offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.
2. **Responders**, committed to the artist's intent to make excellent work, offer reactions to the work in a dialogue with the artist; and
3. **The facilitator** initiates each step, keeps the process on track, and works to help the artist and responders use the Process to frame useful questions and responses.

The Critical Response Process takes place after a presentation of artistic work in any discipline. Work can be short or long, large, or small, and at any stage in its development.

The facilitator then leads the artist and responders through four steps:

1. Statements of Meaning: **Responders** state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. Artist as Questioner: The **artist** asks questions about the work. After each question, the **responders** answer. **Responders** may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.
3. Neutral Questions: **Responders** ask neutral questions about the work. The **artist** responds. Questions are neutral when they do not have an opinion couched in them. For example, if you are discussing the lighting of a scene, "Why was it so dark?" is not a neutral question. "What ideas guided your choices about lighting?" is.
4. Opinion Time: **Responders** state opinions, subject to permission from the **artist**. The usual form is "I have an opinion about _____; would you like to hear it?" The **artist** has the option to decline opinions for any reason.