

Dialects 408B

Units: Two Units

Spring 2023: M/W 12:30 -1:50

Instructor: Kathleen Dunn-Muzingo

Office Hours: M/W 2:00 to 4:00 p.m. Contact Info:

**kdunn@usc.edu. (310) 488-5468. Please confirm
office hours via email.**

Course Description

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

Learning Objectives

Upon completion the student of Dialects 408B will have:

1. Self-sufficiency in the dialect acquisition process and its application to various roles in stage and new media.
2. Designed a diverse set of voice, speech, and movement skills to be used for performance.
3. Acquired interview skills and bridged the relevance of the interview stories to role creation.

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

Course Notes

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

Technological Proficiency and Hardware/Software Required

The ability to tape an interview using your phone or other device of choice. A pair of earbuds for our music portion.

Required Readings and Supplementary Materials

Required readings and supplementary materials will be determined after dialects are chosen.

Description and Assessment of Assignments: There will be two dialect units for the semester. All dialects and performance content will be up to the discretion of the student, provided it is culturally appropriate. Each unit will consist of two sections. The first section is preparation and the second section involving rehearsal and performance. Below is a description of the areas:

In Class Sight Read, Interviews, and Explorations: 10 pts.

In Class Sight Reads: The student is required to complete in class sight readings of their material. Hard copies of the text are mandatory, and a copy sent to the instructor. The requirements of the sight reading include the following: using new vowels and consonant features of the dialect, adopting the intonation, musicality, and overall resonance of the accent. Allowing these new voice changes to influence subtle physical shifts. (5 pts.)

Interviews: The student is responsible of sharing a five-minute taped interview with a person who has the accented features of their project. The interview and questions tailored to the performance project. How to conduct an interview can be found in your course reader. Start searching for an interview immediately after you decide on your dialect project. You may work together provided it is the same dialect. (5pts)

Class Participation: the student is required to participate to the best of their ability. Every class is designed for participation in the form of exploration or drill work. Each day you are absent, you are absent from participation which will result in a one-point deduction. Two physical explorations are slated for this semester: Iconic Music Explorations, and Iconic Image Explorations. You are granted one absence due to illness or a personal emergency. Communication is valued very highly, so please reach out to me and alert me.

Sound Lab Document and Source Transcription: 20 pts.

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

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

Sound Lab Share: 10pts.

On the day that the written sound lab is due, and as part of the warmup, the student will be given the opportunity to voice their practice source. The areas of focus for this exercise are as follows: 1. Commitment to specific vowel features, 2. and consonant features of the speaker, 3. intonation and phrasing of the speaker, 4 physical behaviors, and 5. Communication. A brief discussion of the work will follow the exercise. After your shared practice, you will also share the audio/video of your source, so be able to bring the appropriate media. Reach out to me if there is a challenge in sharing your practice source via audio/video.

Research Paper 20 pts.

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

DESCRIPTION OF REHEARSAL AND PERFORMANCE:

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

The student is responsible for performing a scene or monologue demonstrating the sounds and behavior of the dialect in a believable and truthful manner according to the style of the material. In class rehearsals are mandatory to receive the full grade on the performance. Both rehearsals and performances are blocked and memorized. Use of personal objects that support culture and subtle-but-creative use of costume is highly recommended. It reflects your time in honoring this person.

Missed in-class rehearsals lower the performance grade by 50 %. During rehearsals, students are expected to honor feedback and respond to notes in a professional manner.

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

Grading Breakdown

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

In Class Sight Reads	5%
In Class Interview	5%
Sound Lab Document	20%
Sound Lab Share	10%
Research Paper	20%
In Class Rehearsal	20%
In Class Performance	20% *includes Participation in Dialects Salon as the Final.
Participation in exercises and Dialect Salon	one point deducted after one graded absence.

TWO UNITS TOTALING 100% will be averaged together for your final grade.

Participation in the Dialect Salon is mandatory to receive your full participation grade of 10 pts. This is in support of your classmates and sharing of your finalized work in front of a small group of curious 408a's. It usually is a group of 4 to 6 people.

Grading Scale (as per USC policy)

Course final grades will be determined using the following scale

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

Assignment Submission Policy

All written assignments are to be emailed and due on the due date. Please upload to the assignment section on Blackboard. There is a two-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date.

Sound lab and transcriptions turned in as hard copies or scanned and uploaded in assignments.

Research Papers are word documents uploaded in assignments.

Interviews are shared with the group and must be of good quality.

Grading Timeline

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

Additional Policies

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

Absences/Tardiness:

The habits you practice in here: arriving on time, being prepared with text, and having supporting materials will be what you bring to your professional life outside of USC. Make it a habit of showing up with the best version of yourself and you will be enhancing you, your personal relationships, as well as your professional behaviors.

GRADING POLICY:

Grades are not dictated by the instructor's subjective opinion of talent and artistic preference but being consistent in the graded areas outlined in this syllabus.

Grades are dictated by:

- Participation, preparation, attendance
- Giving and receiving supportive feedback on one another's work
- Willingness to experiment and apply the constructive feedback of instructor and students
- Meeting all assignment deadlines: reading, writing, acting
- Application and understanding of dialect being explored and its application to scene or monologue work
- Application of acting skills and being memorized for rehearsals and performance *speak with instructor if you need special accommodations.
- Availability to fellow classmates if your chosen project is a scene.

Note: *If a deadline is missed because of a classmate / project partner's unavailability, the available partner/s will not be penalized. If problems arise, a discussion with the professor with all involved and must be arranged before the day of the scheduled scene or both parties may be held accountable.*

Assessment of "Participation"

The final grade for class participation is defined as follows, failure to do the following will result one point off per category:

- Students are required to be on time for all scheduled sessions unless they are genuinely too ill to attend or affected by unavoidable personal or external circumstances. Students must keep the teacher informed of any absence or late arrival IN ADVANCE. Failure to do so also constitutes a lack of participation and points will be deducted.
- Printed copies of all scenes, monologues and play scripts must be brought to every class meeting.
- Appropriate rehearsal clothing and props for ALL EXERCISES AND IN CLASS REHEARSALS.
- Openness to new methods of working and eagerness to attempt them.
- In class active student support and constructive feedback on classmates' acting presentations.
- sharing of interviews based on dialect of study
- Participation in final dialect culmination
- On time with the appropriate materials ready (i.e., dialect packets, scripts, pencils)•
- Availability to fellow classmates to rehearse outside class.

Classroom Agreement: To create a safe environment, please refrain from posting on social media or conducting outside discussions about the work or personalities in the classroom. If you do have concerns about instruction, please reach out to me directly. The second step would be to contact the EDI office. If uncomfortable with those two options, please use Anonymous reporting. We hope that issues of safety or integrity will be resolved through voicing concerns in a transparent, supportive environment. Kathleen Dunn-Muzingo

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. 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, or homework that is required as preparation for class.

Course Schedule: A Weekly Breakdown

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week.**

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 1/10-12	Review Concepts Symbol Sensations of IPA	Review IPA, Consonants Vowel Ladder	Confirmation of Dialect Choice 1, please email me by 1/19
Week 2 1/19	Warm Up: Finish review Short Dialect Quiz	Begin to search for sources to interview for First Dialect of English	
Week 3 1/24-26	Features of Dialect 1	Sound Lab Doc/Sound Lab Shares	M: Sound lab Shares begin W: Sound lab Document Due
Week 4 1/31-2/2	M/W Sound Lab Shares W: Sound Lab Doc.	Work up a sight read for material on Dialect 1	
Week 5 2/7-2/9	M/W Sight reads of material Discussion: Interview Process	Obtain Interviews	
Week 6 2/14-2/16	Share interviews Discuss: Icon Music Exercise	Homework: Choose a piece of music that represents the cultural story of your role Memorize 10 lines of your text	W: Bring in an audio of your music to move to (based on your character) Be ½ off book. The idea is to have a bit of text to dance to. Be able to play your music for the class and have earbuds for personal time if you have them.
Week 7 2/23	M/W sound and movement work with your music and character	Full off Book Rehearsal Write up of your Research	M/W Off Book Rehearsals M/ Research Papers due at end of day.
Week 8 2/28-3/2	MW: full off book rehearsals with notes and discussion M: Research Papers Due	Second Pass of Dialect 1	M/Second Pass of Dialect 1

Week 9 3/7-3/9	M/ Second Pass of Dialects Wrap up and Discussion of Dialect 1	Begin to search for practice source for Dialect 2 and begin to work on Sound Lab Share and Document	
Week 10 3/21-23	M/W: Introduction of Dialect 2	Practice dialect 2, Finalize Sound Lab Share Write up Sound Lab Document	M/W Sound Lab Shares M: Sound Lab Document Due on Dialect 2 end of day
Week 11 3/28-30	M/W Sound Lab Share on Dialect 2 W Sound Lab Document	Work up a sight read for material on Dialect 2 Obtain an Interview	
Week 12 4/4-4/6	M/W sight reads of Material Interviews Begin	Obtain Interviews	
Week 13 4/11-13	Interviews on Dialect 2 and Discussion of Iconic Image Exercise	Off book rehearsals Work up Icon Image Exercise	M/W off book rehearsals Sound and Movement work with Iconic Image
Week 14 4/18-20	M/W Icon image work Off book rehearsals	Continue to work Dialect 2 material for Second Pass Write up your Research	Dialect 2 Final Pass M: Research Papers on Dialect 2 Due
Week 15 4/25-27	M Dialect 2 Final Pass M: Research papers Due W: Research Papers Due W: run the order for Dialect Bash Final	Book office hours as needed to work your portion of the final.	
FINAL May 6th Friday 11 a.m. to 1 p.m.	Dialect Bash: Sharing of both Dialect 1 and 2		

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *Scampus* and university policies on scientific misconduct, [http://policy.usc.edu/scientific misconduct](http://policy.usc.edu/scientific-misconduct).

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

Emergency Preparedness/Course Continuity in a Crisis

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

Support Systems:

Campus Support & Intervention (CSI) – (213) 740-0411

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscscsa.usc.edu>

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

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

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <https://titleix.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://titleix.usc.edu/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

RUBRICS FOR THE COURSE

Sound Lab Document and Transcription 20 pts. Learning Objective 2 and 4

<i>Graded Area</i>	<i>4 pts each</i>	<i>Comments</i>
<i>Detailed Transcription</i>		
<i>Accurate Identification of features (vowel/consonant)</i>		
<i>Identification of pitch, musicality, and overall resonance</i>		
<i>Noted subtle physical awareness</i>		
<i>Self-reflection on practice</i>		

Learning Objective 2

20 to 19 Excellent Identification

18 to 16 Perhaps there is an area to deepen or practice

15 to 13 An area is missing, more attention given to the practice

Sound Lab Source Share 10 pts Learning Object 2, 3

<i>Graded Area</i>	<i>2 pts each</i>	<i>comments</i>
<i>Commitment to vowel/consonant features</i>		
<i>Accurate musicality and phrasing</i>		
<i>Maintaining accent while communicating</i>		
<i>Subtle physical shifts</i>		
<i>Communicating</i>		

9 to 10 pts. Excellent, Holistic Accent incorporation voice, body, and imagination

8 pts. Good Work, perhaps one area needs deepening

7 pts. Unclear in one or two of the areas.

6 pts. More attention given to practicing

***In Class Sight Reads 5 pts * learning what happens in a coaching session.
Learning Objective 2-3***

<i>Graded Area</i>	<i>1 pt. each</i>	<i>comments</i>
<i>Applying the specified vowel and consonant features.</i>		
<i>Able to share a simple background of the character and circumstance to the class</i>		
<i>Arriving with a hard copy and pencil to your table read</i>		
<i>Able to simple information about the author</i>		
<i>Taking notes and asking questions on musicality, features</i>		

9 to 10 pts. Excellent, Holistic Accent incorporation voice, body, and imagination

8 pts. Good Work, perhaps one area needs attention

7 pts. Lacking in one area

Research Papers: 20 pts

The purpose of the survey papers is to bridge socio- linguistics and dialects to create specific and original performances based on knowledge of the culture, era, and society. Learning Objective 2

<i>Graded Area</i>	<i>4 pts each</i>	<i>Comments</i>
<i>Acknowledges 3 references in Research</i>		
<i>Correlates research to vocal and physical choices</i>		
<i>Uses 4 socio linguistic topics to complete research</i>		
<i>Includes works cited or MLA format</i>		
<i>On time</i>		

20 to 18 points Excellent. Research supports the vocal and physical choices of the role

17 to 15 Good Research. Perhaps one area needs more attention.

14 to 12 Missing areas of Research

Dialect Rehearsals and Performances

20 pts each Learning Objective 4

<i>Graded Area</i>	<i>4 pts each</i>	<i>Comments</i>
<i>Accurate features</i>		
<i>Pitch, musicality, and phrasing connected to emotional life</i>		
<i>Embody inner physical shifts</i>		
<i>Communication authentically and truthfully according to story</i>		
<i>Open to growth and feedback</i>		

20 to 19 Excellent holistic of balancing Accented demands with Voice, Body, and Communication

18 to 17 Good Balance, perhaps one

area needs attention 16 to 15 Good,

Lacking in one area of Accent

14-13 More attention to accuracy and consistency of the accent

Interview of Source: 5 pts.

Some actors find that interviewing a real person that will help shape their project to bring more justice and humanity to the work can be rewarding and awesome. This is part of your participation grade.

<i>Graded Area (part of your participation grade)</i>		<i>Comments</i>
<i>Pertaining to your Story (2pts)</i>		
<i>Illuminates the Culture (2pts)</i>		
<i>Good recording quality * phone is good (1pt) ---free of background noises.</i>		

Dialects Final: This is part of your participation and will be based on commitment to the project. 10 pts.

		<i>Comments</i>
<i>Demonstrates two distinct dialects (2pts)</i>		
<i>Communicating believably and according to the style of the piece (2pts)</i>		
<i>Utilizes subtle physical shifts impulses by the dialect (2 Pts)</i>		
<i>Commitment to deepening notes and supporting others (2pts)</i>		
<i>Willingness to give and receive constructive supportive feedback (2pts)</i>		