

USC School of Dramatic Arts

Dialects 408a M/W MCC 109

63013R 10:30 to 11:50

Final: 12/11 8a.m. to 10 a.m.

63014R 9:00 to 10:20

Final: 12/11 11 a.m. to 1 p.m.

INSTRUCTOR: Kathleen Dunn-Muzingo

OFFICE HOURS (by appt.): M/W 12:00 to 2:00

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

CONTACT INFO: kdunn@usc.edu. Allow 48 hours for me to respond to your questions.

MEDIA SUPPORT: All Content (Audio, Visual, Tutorial) is on Blackboard. Please familiarize yourself in downloading and uploading via this platform. Please upload all written assignments to Blackboard.

ZOOM: No longer an option for classroom teaching unless advised and re-instated by the University.

SWITCHING SECTIONS IS NOT OPTIONAL. Professionally, You would not be able to change your call time without affecting the production. Get rest and come to the Section of Dialects you signed up for. Do not miss class and then ask what you missed. All assignments will be updated via assignments so you can be on task.

PROFESSIONAL HABITS FOR ART AND LIFE Please be familiar with this document. This is the philosophy of SDA and skills for success. Whether you realize it, you are graded by these standards in your relationship to others. A copy is provided on Blackboard.

COURSE DESCRIPTION This course is for both the actor, non-actor, and for those who have curiosity and passion for dialects and accents of English. Before dialect acquisition can take place, you will complete phonetics into speech training 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 sensations of acquiring any dialect. This foundational process will take six to seven weeks.

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 a brief introduction to NYC accents. Research is another important part of the process for professional actors, therefore we will allow time to understand the history behind these voices, to avoid 'generalizing' or stereotypes. 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 develop your understanding of the dialect process so you can acquire other dialects of interest 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 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 voice/dialects classes. It is not a competition as we will address 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 helpful for assignments, but it is best to reach out to me with any questions. Assignment requirements dilute with other's perceptions, so please ask for clarification. Due dates are in your syllabus and update weekly on the Announcements page in Blackboard.

If you have any questions or concerns regarding please reach out to me. I look forward to collaborating with you!

Learning Objectives: Learning Objectives: Upon completion of Voice/Dialects, the student will be able to:

1. Identify and apply the innate body energies that enhance physical awareness and their relation to voice and body transformation.
2. Identify and vocally reproduce the consonant, vowel, and linguistic sensations of the International Phonetic Alphabet
3. Differentiate and vocalize the accent groups of British English (London and surrounding areas) and the various voices of the 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 dialects in performance
6. Compile a repertoire of region-specific writers, plays, and scenes for stage, film, and new media

Learning Aspirations:

7. Appreciation of vocal uniqueness and desired areas of improvement and growth.
8. Practice professional behavior: being on time, with the appropriate materials, engaged in the class session, supportive of one another's learning process.
9. Being Curious rather than critical, both in self-learning as well as working with others.
10. Experience Self-reliance as a teaching tool in learning new modes of speaking and voicing
11. Challenge oneself beyond personal vocal habits and patterns

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. Hard copy required. It is needed for every class and provides ample space to write notes. Make sure you bring a pen or pencil.

Your British, Southern and NY scenes are your choices. Your NYC final are monologues, so I encourage you to work scenes, as that provides you with a partner who can help with dialect work.

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 are 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 audio books. It is a subscription website (10.00 per month), so make sure your plays are there before subscribing.
4. 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. The four units are calculated and averaged at the end of the semester.

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
In class participation in the explorations-see below description	Based on core professional principles

GRADING BREAKDOWN OF APPLICATION PROCESS

Consonant Version of your Text	10pts
Vowel Version of your Text	10pts
<i>Totaling 50 pts.</i>	

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 are assigned the first 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. Include a personal description for all three body energies. (Learning objective 1,2)

KIT LIST Assessment (5 pts) This assignment helps in identifying and reproducing the sounds of the Phonetic Alphabet. (Learning Objective 2) During the first week of class, please record yourself saying the word list and Accent Chart. After the IPA Unit, you will record the list again; this becomes your audio library of you voicing the Phonetic Alphabet. Conclude with an overall assessment of your voice. Upload the Kit List Document in Blackboard.

Transcription of your Text in International Phonetic Alphabet (10 pts) Upon completion of the IPA unit, you will transcribe the first seventy-five words of your 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—meaning BEFORE CLASS begins. This is equal to showing up for your craft, to the film set, or rehearsal, and ready to work before the start of rehearsal/filming. 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. 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 are 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 table reads and participation	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 SOUTHERN 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) is 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 are given the opportunity to share your practice. The areas of focus for this exercise are: 1. Commitment to specific vowel features, 2. Consonant features of the speaker, 3. intonation and phrasing of the speaker, 4. Subtle shifts in physical behavior, and 5. Communication. A brief discussion and assessment of the work will follow the exercise. (Learning Objectives: 5, 6, 7)

Research Paper: (10 points) This paper provides you with 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 Table Read, and Class Participation in Explorations: Mandatory

You are required to complete a table reading of your text/scene. These tasks help you refine your skills with an accent and provide everyone with class time to ask questions. Hard copies of the text are mandatory for the table read and a copy sent to the instructor *protocol in the professional arena. The requirements of the table read include the following: carrying over the accent into a first rehearsal to the best of your ability: new vowels and consonant features of the dialect, intonation connected to meaning, self-to-other communication and the openness for notes. A loss of 2 pts off the final unit grade for an incomplete.

Class Participation: Not optional (Mandatory to maintain points)

For class participation, you are to participate to the best of your ability. It is imperative you attend class, as 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. The student must communicate their situation directly to the instructor.***

DESCRIPTION OF FIRST REHEARSAL AND FINAL REHEARSALS and PARTICIPATION:

First Rehearsal and Final Pass of Scenes: 10 pts.

The rehearsal is memorized and blocked. This is what is expected on the day of filming and professional theatre. 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 in a professional manner. (Learning Objective 5, 7) 3 pts off the unit score for an incomplete rehearsal.

Final Pass (Second) Rehearsal (10 pts)—the student will not receive credit for missed Final Passes: 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 a gift of support. (Learning object 5, 7) 3 pts off the unit for an incomplete performance

Absence Policy: The student will not receive credit for missed First Rehearsals and Final Passes: *Unless it is illness or medical emergency. The student must communicate their situation directly to the instructor 24 hours in advance. Do not rely on your classmates to be the messenger but let this be the opportunity to practice the vocal art of communication.*

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)	

KITLIST ASSESSEMNT: 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. 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)

<i>Components</i>	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)

<i>Components</i>	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).

<i>Components</i>	1 Point Each	Notes
Accurate and Consistent features		
Accurate musicality and phrasing		
Breathing supports thought and behavior		
Allowance of the dialect to create subtle physical shifts in body		
Ready and Prepared with your practice		

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

<i>Components</i>	2 points Each	Notes
On time and follows works cited format(5 pts		
Research makes a connection between the world of the play and the actor's vocal choices (2 pts)		
Research makes a connection between the world of the play and the actor's physical choices. (2 pts)		
Provides three sources of research: (play, books, interviews, articles, or documentaries (3 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 and Class Ethics based on the SDA Policy on Professional Habits for the Arts and Life, please read this life-enhancing document.

One point deduction from the overall grade for the following, as what we practice in the classroom becomes a habit in real life.

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 regularly 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. Yes, do bring in articles of clothing that are character appropriate on the day of rehearsals and performance. This is still an acting class and what you wear affects physical and vocal behavior.
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.
7. 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 misinformation. 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.

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 represent your professionalism.

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

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 accommodation based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodation 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.

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.

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

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](https://usc-advocate.symplicity.com/care-report)

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

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

<https://osas.usc.edu>

Support and accommodation 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.

USCEmergency - 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.

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.

Important Dates and Proposed Schedule of Dialects Training

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.

<p>Week 1</p> <p>M/W</p> <p>August 21-23</p>	<p>In Class:</p> <p>Introduction to Your Amazing Body and Voice:</p> <p>Relaxer Energizers into Body Energies</p> <p>Syllabus, Expectations and Professional Habits in the Arts and Life</p>	<p>Homework and Practice:</p> <p>Buy: Dialect Handbook</p> <p>Gather materials: Choose your text and bring it to class. Upload a copy to blackboard' Assignments.</p> <p>Voice/Speech Work: Record Kit List</p>	<p>Deliverables/Due:</p> <p>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.</p> <p>Upload your choice of Shakespeare or heightened language to assignments (10 to 14 lines)</p>
<p>Week 2</p> <p>M/W</p> <p>August 28-30</p>	<p>In Class:</p> <p>Maluma Takate Experiment:</p> <p>Listening with our inner ear center</p> <p>Introduction to the Simple Vowel Ladder into the Complex Vowel Ladder</p> <p>A Need For Words: Identification and Sensation of the Vowels in words and phrases</p> <p>Discovering the Vowels in your monologue</p>	<p>Homework:</p> <p>Voice Practice: Memorize the physical feel of the vowels and their symbols.</p> <p>Create and Practice: Create you IPA vowel cards (On the index cards: draw, color, and sound the symbols—several times on the front. On the back, write your personal words that contain these sound-symbols. Bring them to class</p> <p>View Tutorials on Vowels: Sounds, Shaping and Their Symbols (Content)</p> <p>Memorize: 6 lines of your text</p> <p>Journal Reflection: How do your body energies transform a particular event or activity during your day? or their applications to your text exploration? You can read about the Body Energies in your Course Reader.</p>	<p>Deliverables/Due:</p> <p>9/6: Bring IPA Phonetics Cards you have created</p> <p>9/6: Six lines of your text memorized for class explorations</p> <p>9/6 Body Energy Journal Due</p>

<p>Week 3</p> <p>September W September 6th</p> <p>*no class September 4th Labor Day</p>	<p>In Class:</p> <p>M: Drills and Practice Bring Index Cards</p> <p>Working with the Complex Vowel Ladder</p> <p>W: Intro: family of /r/, diphthongs, triphthongs, and Mouth Chart</p>	<p>Homework and Practice:</p> <p>Finish IPA vowel cards</p> <p>Text Work: Memorize your text and Explore Vowels leading the meaning</p> <p>View How to explore your text with Vowels Leading.</p>	<p>Deliverables/Due:</p>
<p>Week 4</p> <p>M/W</p> <p>September 11th to 13th</p>	<p>In Class</p> <p>You Say, I Say: Vowels and Regional Diversity</p> <p>M: Wrapping up the Vowel Universe</p> <p>W: Finding your monologue Exploring your text via the Vowels.</p>	<p>Homework/ Practice:</p> <p>Text Work: Work up a version of your text with Vowels Leading the Meaning.</p> <p>Journal Reflection: What did you discover when vowels lead your meaning? What feelings were illuminated? What did not work?</p>	<p>Deliverables Due:</p> <p>9/18 for Class: Prepare a Round Robin Share of your Monologue/Text: Vowels Leading the Meaning</p> <p>9/18: Submit your Vowel Journals</p>
<p>Week 5</p> <p>M/W</p> <p>September 18th to 20th</p>	<p>In Class:</p> <p>M: Shared Version of your Monologue With Vowels Leading</p> <p>W: Exploring the rhythm and music of the Consonants.</p> <p>Introducing the Pulmonic and Non- Pulmonic Consonant Charts</p>	<p>Homework/Practice:</p> <p>View: Consonants Sensations and their Symbols</p> <p>Practice: Click and Sound through the Vowel and Consonant Charts International Phonetic Associations Website: https://www.internationalphoneticassociation.org/</p>	<p>Deliverables Due</p> <p>9/27: In Class Share of your piece with Consonants Leading the Meaning</p>
<p>Week 6</p> <p>M/W</p> <p>September 25th to 27th</p>	<p>In Class:</p> <p>M: ANeedforWords.Consonantsin words andphrases.</p> <p>SightreadingyourtextforConsonant Energy</p> <p>W: RoundRobinShareofyourTextwith Consonants Leading.</p>	<p>Homework/Practice:</p> <p>Text/Voice: After exploring your text for consonants, bring in a version that communicates you--based on choices via vowels and consonants, fantasizes, reflections and imagery.</p> <p>Journal Reflection: What are some of the discoveries in new meaning and feeling when consonants lead your meaning?</p>	<p>Deliverables Due</p> <p>10/2 Consonant Journal Due</p> <p>10/2 In Class Final Share Embodied Version of Voicing your Text</p>
<p>Week 7</p> <p>M/W</p> <p>October 2nd and 4th</p>	<p>In Class:</p> <p>M: Embodied Version of your Monologue</p> <p>W: Work through and Discuss IPA UNIT MID-TERM</p>	<p>1. Complete your Kit List Assessment *Record Another Version of the Kit List with new awareness of your professional standard. Listen back and note the differences between the BEFORE AND AFTER VERSION OF YOUR KIT LIST.</p> <p>2. IPA Transcription-75 words of your text</p>	<p>Deliverables Due:</p> <p>10/9 MID-TERM: IPA PAPERWORK Uploaded to Assignments</p>

<p>Week 8 M/W</p> <p>October 9th- 11th</p>	<p>In Class:</p> <p>M: Introduction to British English The History Behind the Voices</p> <p>W: Breaking down an Accent and How to Choose your Practice Sources</p>	<p>Homework/Practice:</p> <p>Practice: View and Practice the British Audio Tutorials</p> <p>Text: Decide on a Scene and Partner and</p> <p>Sound Lab Practice: Write up your Sound Lab Practice and Be ready to share 100 words of your Practice Source on Monday</p>	<p>Deliverables Due:</p> <p>M/10/16: In Class</p> <p>Sound Lab Share\</p> <p>M/10/16:: Sound Lab</p> <p>Paperwork Uploaded to</p> <p>Assignments E.O.D.</p> <p>M/W British Table Reads</p>
<p>Week 9</p> <p>M/W</p> <p>October 16th - 18th</p>	<p>In Class:</p> <p>M: Sound Lab Shares of 100 words of your Practice Source</p> <p>M/W Table Reads of your British Scenes</p>	<p>Homework/Practice:</p> <p>Practice: Continue to Work with Partner in refining your scene and dialect for off book</p> <p>Research: Compile your research and submit your paper by Wednesday October 25th.</p>	<p>Deliverables Due:</p> <p>M/W Off book rehearsals</p> <p>10/25/W: Research Papers Due</p>
<p>Week 10</p> <p>M/W</p> <p>October 23rd - 25th</p>	<p>In Class.</p> <p>M/W British Off Book Rehearsals</p>	<p>Homework/Practice:</p> <p>Practice:</p> <p>Deepen your role and accent work. Rehearse with your partner for FINAL PASS</p>	<p>Deliverables Due:</p> <p>Final Pass British Scenes</p> <p>10/30/ M</p>
<p>Week 11</p> <p>M/W</p> <p>October 30th - November 1st</p>	<p>In Class:</p> <p>M: Final Pass British Scenes</p> <p>W: Southern Introduction</p>	<p>Homework/Practice:</p> <p>Practice: Review Southern tutorials</p> <p>Find a source to practice.</p> <p>Be prepared to share your practice for In-Class Sound Lab Shares</p> <p>Choose a Scene and Scene Partner</p>	<p>Deliverables Due:</p> <p>Monday 11/13: IN CLASS Southern Sound Lab Shares</p> <p>Wednesday 11/15: Southern Sound Lab Paperwork</p> <p>Wednesday: Table reads</p>

<p>Week 12</p> <p>M/W</p> <p>November</p> <p>13 to 15</p>	<p>In Class:</p> <p>M: Southern Sound Lab Share and Finish Southern Introduction</p> <p>W: Southern Table Reads *Southern Sound Lab Document Due</p>	<p>Homework/Practice:</p> <p>Work with Partner for Off book Rehearsals</p> <p>Southern Research Paper Due Monday November 27th**LAST PAPER!</p>	<p>Deliverables Due:</p> <p>Monday Finish Southern Table Reads</p> <p>Monday: 11/20: Southern Research Papers Due</p>
<p>Week 13</p> <p>M: 20th</p> <p>W: Happy Thanksgiving!</p>	<p>In Class:</p> <p>M Finish Southern Table Reads</p> <p>M: Southern Research Papers Due</p>	<p>Homework/Practice:</p> <p>Work up First and Final Pass of Southern Scenes.</p> <p>Monday First Pass Wednesday Second Pass</p>	<p>Deliverables Due.</p> <p>M: Southern First Pass off Book</p> <p>W: Final Pass Southern Scenes</p>
<p>Week 14</p> <p>November 27th to 29th</p>	<p>Monday: First Pass Southern Scenes with notes</p> <p>Wednesday Final Pass Southern Scenes</p> <p>Monday/ Wednesday: Brief Intro of NYC Features after Southern Work</p>	<p>Homework/Practice:</p> <p>View All Tutorials on NYC dialect.</p> <p>Using the tools of dialect acquisition, devise a New York Final Project.</p> <p>Choose material from plays, interviews Bio picks, or original material. You will share these projects as your FINAL</p>	<p>No Written Work is due!</p> <p>Prepare for NYC final. Office hours recommended.</p> <p>FINAL: 9:00 Class: Monday 12/12 at 11:00 a.m.</p> <p>10:30 Class Monday 12/12 at 8: 00 a.m.</p>

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.

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: **Responder's** 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.