

USC School of Dramatic Arts

Intermediate Voice 340

Fall 2024 2:30 to 3:50 M/W MCC 112

Final: Friday December 13th 2:00 to 4:00 p.m.

INSTRUCTOR: Kathleen Dunn-Muzingo

OFFICE HOURS (by appt.): M/W 12:00 to 2:00 or immediately after class

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 in Brightspace Content. Please upload all written assignments to Brightspace.

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

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.

COURSE DESCRIPTION This skills-based course is for you, the musical theatre artist, to enhance your performance opportunities by learning the skills of dialect acquisition. 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, and a Final Project of a Dialect/Voice of personal choice. 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, practice of the accent, and its application in a performance of a scene (Musical Scenes) or a 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 voice into speech 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.

We will have the opportunity to bridge your voice-dialect skills to your Second Stage Projects. This class will support the Second Stage rehearsal project as we will allow for a small amount of class time to address specific voice/dialect as needed.

Finally, the training schedule will fluctuate and adapt to the unique needs of this class. 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 are diluted with other's perceptions, so please ask for clarification. Due dates are in your syllabus and are updated weekly in Brightspace Announcements.

I am excited to be with you on this journey of joyful sound and movement.

Learning Objectives: Learning Objectives: Upon completion of Voice/Dialects 340a, 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 scenes are your choices as well as your Final Projects. I will provide suggestions for your British Unit.

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 or musical; this will help prepare your research paper and make informed acting choices.** Plays and Musicals 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: Final Projects	50 pts. Or 25 % of Final Grade
Participation and Attendance in Exploration and Discussions in Class.	20 pts. (5pts per unit) * added as a plus or minus at the end of each unit.
Application of Voice and Speech Skills to Second Stage Projects	30 pts. Evaluated in the areas; warmups, Body- Voice Skill Applications, and overall creativity during rehearsal process

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
- 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 are assigned for 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; please include a description. (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 Final Projects
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

Applications of British English on “Curious Incident” / Assigned Class Scene or Monologue

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: Participation, Application, Professionalism, and Creative Collaboration (totaling 50pts) .

Active Participation: You will have 5 points for each unit: IPA, British, Final, and Second Stage Production. (totaling 20 pts) For class, participation means engaged in the explorations, asking questions pertaining to the topic explored, supportive and respectful of others, and being prepared.

Application: 5 pts per unit, totaling 20 pts)I will see the unit applications in this class. For Second Stage Applications, I will be visiting rehearsals as needed to provide support. You can always reach out to me with any personal concerns in voicing or physicalizing your role in any of your assignments during the semester. If you need additional office hours in support of the role on Second Stage we will need the director's permission.

Professionalism: (5 pts)For both In Class and Second Stage: be early, be prepared with the appropriate materials, come with an open heart, do your homework!

Creative Collaboration: (5 pts) Creativity is bringing that extra bit of something to rehearsals, whether it be a new way of looking at something, a new prop, or added element to the costume. It is deepening the role and taking personal notes on how to refine what you are doing, as well as acknowledging feedback that is given.

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

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

Detailed descriptions of the specific energy, either written or artwork (1pt)	Notes
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)	

KIT LIST ASSESSEMNT: 5 PTS: Building personal awareness of your voice

Accurate IPA transcription of words (1 pt.)	Notes
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)

Identification of IPA symbols and their respective vowel phonemes. Noting any differences in your personal voicing and the IPA equivalent within a word.	Notes
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 FINAL PROJECT 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		

Note from SDA 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.

IF you are cast in SDA productions, isps, and extracurricular activities: SDA POLICY

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. It's boring and dreary to show up and practice, but that is the tell-tale scene of performance quality. Practice lessens the error in performance and gives us wings to fly.

*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

Statement on Academic Conduct and Support Systems

Academic Integrity and Conduct

USE OF AI AND RESEARCH PAPERS FOR ROLE PREPARATION IN 408A DIALECTS:

In gathering and constructing research in a performance-based project, use the following methods to research your role and authentic your dialect: re-reading the script to gather information on the world of the play that relate to this story, documentaries on the main theme, historical articles, and talking to humanity that is represented in the story will help the artist develop creative artistry in role creation. Therefore, AI generated text, code or AI content is prohibited. Creative applications based on creative research bring authenticity to the reality of the character. Always supply three sources other than AI in constructing your research paper in Dialects 408a.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#)

MESSAGE FROM THE UNIVERSITY OF SOUTHERN CALIFORNIA OFFICE OF ACADEMIC INTEGRITY:

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct contrasts with the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

If found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an "F" grade on the assignment, exam, or in the course

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to

providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

SDA Student Support & Reporting Form

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

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

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.

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](http://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.

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

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

<p>Week 1</p> <p>M/W</p> <p>August 26-28</p>	<p>In Class:</p> <p>M: 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>W: Listening with our inner ear center</p> <p>Maluma Takate Experiment:</p> <p>Experiencing the Tonal Vowels; /i/ and /ei/ in your monologue</p>	<p>Homework:</p> <p>Buy: Dialect Handbook</p> <p>Gather materials: Choose your text and bring it to class. Upload a copy to Brightspace' 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>BRING YOUR COURSE READER TO EVERY CLASS.</p>
<p>Week 2</p> <p>M: No Class</p> <p>W</p> <p>Sept. 4th</p>	<p>In Class:</p> <p>Introduction to the Simple Vowel Ladder</p> <p>A Need For Words: Identification and Sensation of the Vowels in words and phrases</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>9/9 Body Energy Journal Due</p> <p>9/11: Six lines of your text memorized for class explorations</p>

<p>Week 3</p> <p>M/ W</p> <p>Sept. 9 -11th</p>	<p>In Class:</p> <p>Working with the Complex Vowel Ladder</p> <p>W: Intro: family of /r/, diphthongs, triphthongs, and Mouth Chart</p> <p>Discovering the Meaning of Vowels in your monologue</p>	<p>Homework: Finish IPA vowel cards</p> <p>Finish and Drill: Construct the complex Vowel Ladder with your IPA 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>For Participation: 9/16; Bring your IPA Cards to class and quiz a partner</p>
<p>Week 4</p> <p>M/W</p> <p>September 16th -18th</p>	<p>In Class</p> <p>M: Wrapping up the Vowel Universe</p> <p>W: Finding your monologue Exploring your text via the Vowels.</p>	<p>Homework:</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 challenges did this exploration pose?</p>	<p>Deliverables Due:</p> <p>9/23 for Class: Prepare a Round Robin Share of your Monologue/Text: Vowels Leading the Meaning</p> <p>9/23: Submit your Vowel Journals</p>
<p>Week 5</p> <p>M/W</p> <p>September 23rd to 25th</p>	<p>In Class:</p> <p>M: Share a 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>View: Consonants Sensations and their Symbols</p> <p>Practice: Click and Sound through the Vowel and Consonant Charts</p> <p>International Phonetic Associations Website: https://www.internationalphoneticassociation.org/</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 Consonant Share</p>

<p>Week 6 M/W</p> <p>September 30th to Oct 2nd</p>	<p>In Class:</p> <p>M: A Need for Words. Consonants in words and phrases.</p> <p>W: In Class Consonant Share</p> <p>*Remember to submit your consonant Journals is due EOD on October 2nd</p>	<p>Homework:</p> <p>1. Complete your Kit List Assessment *Record an 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>October 7th: IPA Paperwork Due EOD</p>
<p>Week 7 M/W</p> <p>October 7th to 9th</p>	<p>In Class:</p> <p>M: In-Class Work and Discussion on Mid-Term. Submitting your IPA Paperwork End of Day</p> <p>W: Introduction to British English: The History Behind the Voices</p>	<p>Practice: View and Practice the British Audio Tutorials</p> <p>Text: Decide on British Scenes/Projects you want to work as well as with whom.</p>	<p>Deliverables Due:</p>
<p>Week 8 M/W</p> <p>October 14th to 16th</p>	<p>In Class:</p> <p>M/W Practice and Conversing in British English.</p> <p>Group Sound Lab: Tools of Dialect Acquisition</p>	<p>Homework:</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/W Sound Lab Shares</p> <p>W: Sound Lab Paperwork</p>
<p>Week 9 M/W</p> <p>October 21st to 23rd</p>	<p>In Class:</p> <p>M/W: Sound Lab Shares</p> <p>W: Sound Lab Paperwork</p>	<p>Homework:</p> <p>Practice: Scene work with your partner. 1. Read for understanding in your own voice first, 2. Then, for the second reading, allow the dialect features to flavor the phrasing and dialogue. Stop and mark reminders as needed. Help each other with questions.</p>	<p>Deliverables Due:</p> <p>M/W: Table Reads of British Scenes and Second Stage Work</p>
<p>Week 10 M/W</p> <p>October 28th to 30th</p>	<p>In Class.</p> <p>M/W Table Reads of British Scenes and Second Stage Work</p>	<p>Homework:</p> <p>Rehearse with your partner for First off book Pass</p> <p>Research paper: begin investigating the era/circumstances of the world of the play and explore its connections to voice and movement.</p>	<p>Deliverables Due:</p> <p>Monday Nove. 4th</p> <p>First Pass British Scenes</p> <p>November 6th Research Paper Due *one of your chosen roles</p>

<p>Week 11</p> <p>M/W</p> <p>November 4th to 6th</p>	<p>In Class:</p> <p>M/W: First Pass Off Book</p>	<p>Homework:</p> <p>Research Paper: Write up your research paper utilizing at least three sources to construct bridging sociolinguistics to voice and body choices.</p>	<p>Deliverables Due:</p> <p>Wednesday November 13th British Research Papers Due EOD</p> <p>Wednesday November 13th FINAL PASS of BRITISH WORK</p>
<p>Week 12</p> <p>M/W</p> <p>November 13</p>	<p>In Class:</p> <p>W: FINAL PASS Research Papers Due EOD</p>	<p>Homework:</p> <p>Decide on Final Project: A Voice or Dialect</p>	<p>Deliverables Due:</p>
<p>Week 13</p> <p>M/ W</p> <p>18th to 20th</p>	<p>In Class:</p> <p>M/ Features of Accented English and Final Project Voice Selections</p> <p>W: Sound Lab Work in Class</p>	<p>Homework:</p> <p>Work up a sound lab share of voice/dialect of your choice</p>	<p>Deliverables Due.</p> <p>M: Sound Lab Shares</p> <p>W: Sight Reading of Projects</p>
<p>Week 14</p> <p>November 27th</p> <p>Happy Thanksgiving</p>	<p>M: Sound Lab Shares</p>	<p>Happy Well-Deserved Break!</p>	<p>Deliverable Due:</p> <p>M: Sound Lab paperwork on Final Project</p>
<p>Week 15</p> <p>M/W</p> <p>December 2nd to 4th</p>	<p>M/W</p> <p>Sightreading of final project material</p>	<p>Book OFFICE/COACHING on your project</p>	<p>FINAL</p> <p>FINAL PROJECT PRESENTATIONS!!</p> <p>Friday December 13th 2:00 to 4:00 p.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.