

USC School of Dramatic Arts

Course TH 408a Dialects Section 63013R Units: 2

Term: FALL 2024—M/W Time: 10:30 to 11:50 a.m. Location: MCC 109

Important: The general expectation for a standard format course offered is that one semester unit entails 2 hours of outside work. Total Class hours for this class is 2:40, so total practice/homework hours are a minimum of 4 ½ hours per week. Please refer to the Curriculum Office [Resources](#) page to find guidelines for courses that do not follow a standard format and/or a standard term

Instructor: Kathleen Dunn-Muzingo

Office: JEFF 200a

Office Hours: 12-2 p.m. M/W *please confirm your appointment via email.

Contact Info: kdunn@usc.edu Allow 48 hours for response.

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. 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 approximately 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. 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. 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.

Learning Objectives

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

Learning Aspirations:

1. Appreciation of vocal uniqueness and desired areas of improvement and growth.
2. Practice professional behavior: being on time, with the appropriate materials, engaged in the class session, supportive of one another's learning process.
3. Challenge oneself beyond personal vocal habits and patterns
4. Experience Self-reliance as a teaching tool in learning new modes of speaking and voicing

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.

The Scenes for your British, Southern and NY units are your choices. Your NYC final is in monologue format, so I encourage you to work scenes for British and Southern Units, as that provides you with a partner who can help with dialect work.

Scenes will be uploaded 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.

Technological Proficiency and Hardware/Software Required

Additional information to help with online platforms and laptop loaner program: Link information for the [USC Computing Center Laptop Loaner Program](#). Link information for software support and availability. USC Technology Support Links [Zoom information for students](#), [Brightspace help for students](#), [Software available to USC Campus](#).]

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
Unit Two: British	50 pts.
Unit Three: Voices of the South	50 pts
Unit Four: Voices of NYC (FINAL)	30 pts.
Participation and Professionalism Points	20 pts. (5 points per unit)

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 and professionalism principles	(5 pts per Unit)

GRADING BREAKDOWN OF APPLICATION PROCESS

Consonant Version of your Selection	10pts
Vowel Version of your Selection	10pts

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. 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).

PARTICIPATION AND PROFESSIONALISM *Each unit has five points given to the student as an opportunity to **practice professionalism**.* It is practicing the best version of yourself as you navigate life events. Professionalism is on time, ready to work with the appropriate materials, engaged in the explorations, asking questions pertaining to the topic explored, and being supportive and respectful of others without the intent to harm or disrupt. Absences will result in a .5 reduction Lack of communicating your absence via email to the professor, will result in a loss of 1 pt. The absences that are excused are medical emergencies or family loss.

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	Complete/Incomplete
Participation and Professionalism	(5pts per unit)

APPLICATION IN PERFORMANCE: 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 * graded as complete/incomplete

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.

PARTICIPATION AND PROFESSIONALISM *Each unit has five points given to the student as an opportunity to **practice professionalism**.* It is practicing the best version of yourself as you navigate life events. Professionalism is on time, being prepared 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 Lack of communicating your absence via email to the professor, will result in a loss of 1 pt. Absences excused are medical emergencies or family loss.

DESCRIPTIONS OF: FIRST REHEARSAL, FINAL PASS, PARTICIPATION AND PROFESSIONALISM

OFF -BOOK FIRST REHEARSAL 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 medical emergency. The student must communicate their situation directly to the instructor. Do*

not rely on your classmates to be the messenger but let this be the opportunity to practice the vocal art of communication. Your partner will perform with a reader. (a classmate on book, reading the lines).

UNIT FOUR: NYC (FINAL) 25 points

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 physicality 5. Communicating truthfully, self to other. (Learning Objective 7)

GRADES AND WHAT THEY MEAN

GRADING SCALE Final grades will be determined by totaling points of each unit and adding the participation/professionalism points at the end of each unit. The total for this course is 200 points. Your total points will be given a letter grade based on USC's academic guidelines.

Letter grade	Corresponding numerical point range
A	95-100 *190 to 200 points
A-	90-94 * 180 to 189 points
B+	87-89 * 174 to 179 points
B	83-86 * 166 to 173 points
B-	80-82 * 160 to 165 points
C+	77-79 *154 to 159 points
C	73-76 *146 to 154 points
C-	70-72 * 140 -145 points
D+	67-69 *134 to 139 points
D	63-66 *126 to 132 points
D-	60-62 * 120 to 125 points
F	59 *119 to below

HOW TO SBUMIT AN ASSIGNMENT AND GRADING POLITY

Assignment Submission Policy All written assignments are to be emailed on the due date. There is a 1-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. **Research papers** are to be typed, double-spaced, and using MLA format. Send all work via Brightspace assignments.

ASSIGNMENT RUBRICS: Rubrics are attached to your Assignments in Bright Space. The Descriptions are in the above Unit Descriptions.

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.

Late work: 1 point off each day the assignment is late. Not accepted after three days past due date. Please alert the instructor of circumstances that are preventing you from submitting on time.

CLASS CONDUCT-ATTENTIVENESS AND PRFOFESSIONALISM

1. Communicate! No credit for missed classes and no makeups for missed rehearsals or performances unless personal emergency of hospitalization or familial loss. 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.
7. An important part of professionalism is refraining to talk negatively about the work and personalities in class, including instructors. 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.
8. Posting grievances or class work, performance or information in/on Social Media Platforms is not allowed. As a class, you may want to create a group-chat for class assignments and to search for scene partners. Please include all classmates on this classroom chat/group.
9. Additional Space For The Class To Discuss:

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.

Note from School of Dramatic Arts: **Equity, Diversity & Inclusion + Intimacy in Theatre 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.

	Topics/Daily Activities	Readings/Preparation	Deliverables
Week 1 August 26-28	In Class: M: Introduction to Your Amazing Body and Voice: Relaxer Energizers into Body Energies Syllabus, Expectations and Professional Habits in the Arts and Life W: Listening with our inner ear center Maluma Takate Experiment: Tonal /i/ and Tonal/ei/	Homework: Buy: Dialect Handbook Gather materials: Choose your selection and bring it to class. Upload a copy to Bright Space Assignments Voice/Speech Work: Record Kit List	Deliverables/Due: Record the Kit List (found in content) Keep the recording in your phone as the 'THE BEFORE.' You will re-record after the IPA Unit. Upload your selection to Bright Space Assignments Bring your course reader to every class
Week 2 W Sept. 4th	In Class: Introduction to the Simple Vowel Ladder A Need For Words: Identification and Sensation of the Vowels in words and phrases	Homework: Voice Practice: Memorize the physical feel of the vowels and their symbols. 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. View Tutorials on Vowels: Sounds, Shaping and Their Symbols (Content) Memorize: 6 lines of your text Journal: How do your body energies transform a particular event or activity during your day? You can read about the Body Energies in your Course Reader.	Deliverables/Due: 9/9 Body Energy Journal Due 9/11: Six lines of your text memorized for class explorations
Week 3 Sept. 9 - 11th	In Class: M: Simple Vowel Ladder into Complex Vowel Ladder W: Intro: family of /r/, diphthongs, triphthongs, and Mouth Chart Discovering the Behavior of Vowels in your monologue	Homework: Finish and Drill: IPA vowel cards-Bring your vowel cards to class to share with a partner Text Work: Memorize your text and Explore Vowels leading the meaning View How to explore your selection with Vowels Leading the Meaning	9/16: Participation Points! :Bring your Vowel Cards to class, quiz, and partner

<p>Week 4</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 did not work?</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>Sept 23-25th</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 International Phonetic Associations Website: https://www.internationalphoneticassociation.org/</p>	<p>Deliverables Due</p>
<p>Week 6</p> <p>Sept 30-Oct 2nd</p>	<p>In Class:</p> <p>M/: A Need for Words. Consonants in words and phrases.</p> <p>W: Preparing a Consonant Version of your Text</p>	<p>Homework:</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 when consonants lead your meaning?</p>	<p>Deliverables Due</p> <p>10/7 Consonant Journal</p> <p>10/7 Consonant Share</p>
<p>Week 7</p> <p>October 7th to 9th</p>	<p>M: Shared Version of your Monologue with Consonants leading the meaning.</p> <p>W: You Say, I Say: Diversity in Regions and Diversity in English</p> <p>W: Work through and Discuss IPA UNIT MID-TERM</p>	<p>COMPLETE IPA PAPERWORK:</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>10/14</p> <p>IPA PAPERWORK Uploaded to Assignments</p>

<p>Week 8</p> <p>October 14-16th</p>	<p><i>DUE EOD: IPA PAPERWORK!!</i></p> <p>M: Introduction to British English The History Behind the Voices</p> <p>W: Breaking down an Accent and How to Practice</p>	<p>Homework:</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>10/23: Sound Lab Share</p> <p>10/23: Sound Lab Paperwork at EOD</p> <p>M/W Table Reads</p>
<p>Week 9</p> <p>October 21st to 23rd</p>	<p>In Class:</p> <p>M/W Table Reads British Scenes</p> <p>W: Sound Lab Share *Remember to submit your Sound Lab Paperwork EOD.</p>	<p>Homework:</p> <p>Practice: Continue to Work with Partner in refining your scene and dialect for off book rehearsals</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>10/28/ Research Papers</p>
<p>Week 10</p> <p>October 28th to 30th</p>	<p>In Class:</p> <p>M/W British Off Book Rehearsals</p> <p>W/ Research Papers Due</p>	<p>Homework:</p> <p>Practice: Deepen your role and accent work. Rehearse with your partner for FINAL PASS</p>	<p>Deliverables Due:</p> <p>Nov 4th Final Pass British Scenes</p>
<p>Week 11</p> <p>November 4th to 6th</p>	<p>In Class:</p> <p>M: Final Pass British Scenes</p> <p>INTRODUCTION TO SOUTHERN VOICES</p>	<p>Practice: Practice 100 words of a practice Source and be ready to share Wednesday November 13th</p> <p>Sound Lab Paperwork due EOD Wednesday Nov. 13th</p> <p>Rehearse: Choose and Scene and prepare your table read</p>	<p>Deliverables Due:</p> <p>Nov 13th Southern Sound Lab Share</p> <p>Nov 13th Sound Lab Paperwork due EOD</p>
<p>Week 12</p> <p>Monday: Veterans Day</p> <p>W November 13th</p>	<p>In Class:</p> <p>W: Southern Sound Lab Share into Table Reads of Southern Material</p>	<p>Homework:</p> <p>Rehearse and Deepen your Role</p> <p>Compile and Write up Research Paper</p>	<p>Deliverables Due:</p> <p>11/20 W: Research Due EOD</p> <p>M/W First Off Book Rehearsals</p>
<p>Week 13</p> <p>November 18th to 20th</p>	<p>In Class:</p> <p>First off Book Rehearsals</p> <p>Don't forget research papers due November 20th EOD</p>	<p>Homework:</p> <p>Rehearse: Apply notes and deepen your work</p>	<p>Deliverables Due:</p> <p>Nov. 25th Final Pass of Southern Scenes</p>

Week 14 Monday November 25th November 27th Happy Break!	In Class: FINAL PASS OF SOUTHERN SCENES	Enjoy your much deserved break!!	
Week 15 December 2nd to 4th	In Class: Introduction to NYC Voices and Practice	Choose NY material and begin your practice. Office hours are welcome.	
FINAL	December 16th 8 a.m. to 10 a.m.	NYC DIALECT FINAL~	

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 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 UNVISERSITY OF SOUTHERN CALIFORNIA OFFICE OF ACADEMIC INTEGRETU:

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>

Support Systems

Students and Disability Accommodations:

USC welcomes students with disabilities into all the University's educational programs. [The Office of Student Accessibility Services \(OSAS\)](#) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodation is not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate](#)- and [graduate-level](#) SAP eligibility requirements and the appeals process.

Support Systems:

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

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

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

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) 740-2500

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

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

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity, and Inclusion - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.