**Course Description:** Two semester hours in a lecture/lab format. Study and use of dialects for the stage.

This class will provide the student with practical methods for the identification, study, analysis, and application of accents and dialects for live performance and recorded entertainment media. Topics covered may include (but are not limited to) phonetics, oral placement, sound substitutions, and honesty vs. caricature.

**Prerequisite:** Lower-division theatre core or permission of instructor

**Program Learning Outcomes Supported in this Course:**
This course applies at an introductory level to the following Program Learning Outcomes as identified by the School of Theatre:

6. The student will demonstrate intermediate to advanced competence in one or more theatre specializations. (BA)
8. The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty. (BFA)
9. The student will be able to present an effective presentation appropriate to the student’s specialization. (BFA)

**Student Learning Outcomes for this course (and supported PLO’s):**
Students who successfully complete this course will be able to:

1. Comfortably and professionally approach any dialect whether for stage or screen. (PLO’s 6, 8, and 9)
2. Make proper adjustments to one’s text of vowel changes, consonant changes, musicality and resonance notes (PLO 6)
3. Explore range and variety of one’s voice using texts specifically fit for a dialect (PLO 8 and 9)
4. Perform texts of varying degrees of difficulty utilizing skills learned in class (PLO’s 8 and 9)

**Required Materials:**


Students must have a recording device of some kind

Headphones/earbuds are strongly recommended
Students will be expected to take notes in every class. There will be several handouts either in person or on D2L. It is the student's responsibility to keep track of these extra materials and work off of them. Students will need some means of accessing audio and video media via the web.

School of Theatre Attendance Policy:
A career in the fine arts demands dedication and discipline; preparation for this career requires conscientious development of effective work habits. To this end, regular and punctual attendance is expected for all classes, laboratories, and other activities for which a student is registered or assigned.

I. It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, student working the University Series, and other situations of similar importance.

Excused absences from theatre classes will only be granted upon presentation of written documentation from the teacher, sponsor, or physician involved upon the first day of the student’s return. In the case of absences caused by university-sponsored events, inclusion in the university’s public listing of such absences will constitute an official excuse. It is the student’s responsibility to inform the instructor that he/she has scheduled the planned official absence.

II. A total of seven excused and/or unexcused absences in Tuesday-Thursday classes or 10 excused and/or unexcused absences in Monday-Wednesday-Friday classes will result in the student receiving a failing grade. Excessive unexcused absences will affect a student’s grade.

III. The student will be allowed a maximum of two unexcused absences in Tuesday-Thursday classes or three unexcused absences in Monday-Wednesday-Friday classes.

IV. In the case of missed classes, the student will be held responsible for the successful completion of assigned work and/or projects.

University Attendance Policy (excerpt):
“...students are responsible for notifying their instructors in advance, when possible, for excusable absences...Students with acceptable excuses may be permitted to make up work for a maximum of three weeks’ worth of absences during a semester...depending on the nature of the missed work. Make up work must be completed as soon as possible after returning from an absence in accordance with the course syllabus.”

MY Attendance Policy:
Each absence in addition to the two allotted by the School of Theatre will result in a loss of 50% or a letter grade (50 points) from your final grade. Emergencies or serious illness will be handled on a case by case basis at the discretion of the instructor. It is strongly recommended that you save your three absences for illness or emergencies.

Tardiness
Three tardies are the equivalent of one unexcused absence. Please be on time and ready to work at the top of class.

Classroom Policies:
1. The theatre is a collaborative art form, and maintaining a safe environment for experimentation is essential. There may be choices made, or exercises performed by your classmates that seem strange or silly. You as an ensemble have a responsibility to be respectful of one another’s process. I reserve the right to remove you from class for the day if you create a physically or emotionally unsafe environment for your classmates.
2. While Texas state law allows for the concealed carry of a firearm with a Concealed Handgun License (CHL), open display of a firearm in class will result in a call to campus police, immediate dismissal, and failure of the course. Referring to a concealed firearm (real or fabricated) in an attempt to create a threatening or hostile environment will result in a call to campus police, immediate dismissal and failure of the course. There will be no exceptions to this policy. If you have strong opinions about whether or not firearms belong in your classroom, feel free to contact your representative: http://www.house.state.tx.us/members/find-your-representative/

3. All Acting, Movement, and Theatre Speech classes at SFA require the wearing of black movement clothing. This is a common practice in many Theatre training programs. It is intended to create a sense of neutrality across the performers, make it easier to step in and out of character, and help the performance classroom feel like a space where art is made. Your clothing should be solid black and not include designs, images or words. Small brand logos are acceptable. Your clothes should effectively cover your body through a range of movement possibilities. Further, no hats may be worn. If you must cover your hair, skullcaps are acceptable. If you are not wearing class appropriate clothing, you will be asked to leave, and receive an absence for the day, as well as, a zero engagement score for the day.

Technology:
1. No texting or cell phones allowed during class.
2. No texting or cell phones allowed during class.
3. NO TEXTING OR CELL PHONES ALLOWED DURING CLASS. Bring a notebook to class so you can take notes. If you forgot a notebook, borrow a piece of paper from somebody. If your monologue is on your phone you must print it out or transcribe it on to a piece of paper. Being vulnerable onstage is hard enough without looking up to a sea of classmates who are more into writing a facebook status about eating a grilled cheese for lunch than observing and giving feedback. Put them away. If I see you texting in class I will make a note and you will lose participation points for the day. This is non-negotiable.
4. Do not, under any circumstances, even with your classmates’ permission, take a video in class. If I see this, I will dismiss you and you will be marked absent for the day.
5. A missing or late assignment due to a technology failure is unacceptable. Please back up your written work and take advantage of the library’s computer and printing services.

General Notes:
1. Assignments are due on the date listed. If absent and emailing a written assignment, it must be sent by the start time of class in order to receive credit.
2. Theatrical scripts may contain strong language that might be considered offensive to some: profanities, violence, sexual terms or references to religious deities. Please see me privately by the end of the first week of class if this is a problem for you.
3. Physical contact may occur from time to time with fellow students in class. I may also have to adjust parts of your body for proper alignment and to release tension while working. Please see me privately as soon as possible if this presents a problem or if you feel uncomfortable.
4. If you have a disability or physical injury that hinders you from participating in class activities please see me privately as soon as possible so we can make arrangements to accommodate you.
5. If you have preferred pronouns that you think I should be aware of, please inform me as soon as possible.
6. The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.

Grading Criteria:
• A—Excellent. Always well prepared. Actively pursues improvement and highly self-motivated. Active, positive contributor to class.
• B—Good. Always prepared. Pursues improvement and self-motivated. Contributor to class.
• C—Fair. Generally prepared. Interested in improvement and often self-motivated. Often contributes to class.
• D—Poor. Often not prepared. Shows little interest in improvement and is rarely self-motivated. Seldom contributes to class and has negative attitude.
• F—Unacceptable. Lacks adequate outside preparation. Virtually no interest in self-improvement and not motivated. Does not contribute to class; negative attitude.

Grading Breakdown:
Your final grade will be computed as follows

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final Project</td>
<td>200</td>
</tr>
<tr>
<td>Participation, Exercises, Attendance</td>
<td>300</td>
</tr>
<tr>
<td>Standard American Monologue</td>
<td>100</td>
</tr>
<tr>
<td>RP Monologue</td>
<td>100</td>
</tr>
<tr>
<td>Cockney Monologue</td>
<td>100</td>
</tr>
<tr>
<td>Irish Monologue</td>
<td>100</td>
</tr>
<tr>
<td>NYC Monologue</td>
<td>100</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1000 Points</strong></td>
</tr>
</tbody>
</table>

Grade Distribution:
- 900-100 = A
- 800-899 = B
- 700-799 = C
- 600-699 = D
- 599 or below = F

Schedule:

Wed 8/30  Introduction/Course Overview/Expectations
Mon 9/4   Introduction to IPA
Wed 9/6   Working backwards/IPA/Other Methods
          Read Introduction chapter
Mon 9/11  TBA
Wed 9/13  The “Standard” American myth: Why Tom Brokaw is a unicorn
          Prepare monologue in Standard American with substitutions
Mon 9/18  TBA
Wed 9/20  Sound substitution, resonance, rhythm, pitch variety
Mon 9/25  Researching a dialect, avoiding caricature
          Read RP chapter
Wed 9/27  RP: Placement and vowel substitutions
Mon 10/2  RP: Consonant substitutions
          Prepare monologue in RP with substitutions written
Wed 10/4  RP: Work monologues/make adjustments
Mon 10/9  RP: Cold reading/ Improvisation
Submit recording of RP monologue
Read London/Cockney chapter
Wed 10/11  RP vs. OP, Cockney: Placement and vowel substitutions

Mon 10/16  Cockney: Consonant substitutions
Prepare monologue in Cockney with substitutions
Wed 10/18  Cockney: Work monologues/make adjustments

Mon 10/23  Cockney: Cold readings/improvisation
Submit recording of Cockney monologue
Read Irish chapter
Wed 10/25  Irish: Placement and vowel substitutions

Mon 10/30  Irish: Consonant substitutions
Prepare monologue in Irish with substitutions
Wed 11/1  Irish: Work monologues/make adjustments

Mon 11/6  Irish: Cold readings/improvisation
Submit recording of Irish monologue
Read NYC chapter
Wed 11/8  Introduction to final project/NYC Placement and vowel substitutions
Find interview subject

Mon 11/13  NYC: Consonant substitutions
Mon 11/15  NYC: Work monologues/make adjustments
Submit NYC Recording/write up

Mon 11/20  THANKSGIVING BREAK NO CLASS
Wed 11/22  THANKSGIVING BREAK NO CLASS

Mon 11/27  COMPLETE INTERVIEW DUE
Wed 11/29  TRANSCRIPTION OF INTERVIEW DUE

Mon 12/4  TBA
Wed 12/6  TBA

Mon 12/11  FINAL EXAM/PRESENTATIONS 8-10am