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**COURSE SYLLABUS: SPRING 2021**  
**THE 315.01B: Stage Dialects**  
**M/W 12:30 p.m. – 1:45 p.m.; ZOOM**

**INSTRUCTOR INFORMATION**

Instructor: Dr. Carrie Klypchak  
 Office Location: PAC 129 (virtual for Spring 2021)  
 Office Hours: All office hours will be conducted virtually by pre-arranged appointment with the professor at least 24 hours in advance during Spring 2021  
 Office Phone: n/a for Spring 2021; please contact via email  
 University Email Address: [Carrie.Klypchak@tamuc.edu](mailto:Carrie.Klypchak@tamuc.edu)  
 Preferred Form of Communication: Email  
 Communication Response Time: Under normal circumstances, less than 24 hours

**COURSE INFORMATION:**

***“Hope begins in the dark, the stubborn hope that if you just show up and try to do the right thing, the dawn will come. You wait and watch and work: you don’t give up.”***  
**~Anne Lamott**

**Required Textbook:**

**Blunt, Jerry. *Stage Dialects*. Published: May 1994. ISBN (10):0871293315**  
 Online retailers list used and new versions of the primary textbook at a very inexpensive price. This primary textbook should be in the University Bookstore for purchase as well.

Earlier editions of the text may contain major differences in exercises, chapter breakdowns, and study material. Further, during certain sections of the course, you will be asked to have your textbook available during class meetings. Thus, you are encouraged to acquire the most recent edition of the textbook as soon as possible.

Any additional materials/handouts needed during each class will be uploaded to D2L by noon on the day of the class in question.

**Required Special Supplies:**

**Computer with camera and audio with a secure internet access.**

Please be advised that under normal circumstances, in this performance class you are expected to stay on camera throughout the duration of each class session.

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**Stern, David Alan. *Acting with an Accent*. Lyndonville, Vermont: Dialect Accent Specialists.**

The texts and accompanying audio recordings in this series can provide further information and drill exercises for the student.

**Course Description:**

Welcome! This course provides a survey of the basic techniques for learning and applying stage dialects. You will receive instruction in selected dialects that are frequently used by the American actor. You will explore a systematic approach to dialect acquisition, which will serve you in further independent dialect/accent study. The following major dialects are studied: New York-Brooklyn, American Southern, Standard English (with an additional introduction to Cockney), and Irish.

This is a class that will be challenging, invigorating, and participatory. Please consider yourself to now be a part of a virtual workshop rather than a classroom as it traditionally understood. Begin by considering yourself to be part of a learning community where members support one another with suggestions and constructive criticism. Learning, observing, and sharing are central to this course. An attitude of awareness and openness are essential to your development and your contribution to the developments of the other members in this class. Please leave your worries, frustrations, competitiveness, and negativity outside the virtual classroom space as much as possible. Active participation in discussion and presentation of projects within the class is not only welcome, it is an essential requirement.

Positive, helpful and constructive attitudes are also required! Presentations must be well prepared and shared with the understanding that questions and discussion will follow. The ongoing critique of performance is crucial to everyone's learning process. You should be aware that the vast majority of class time is composed of activities in which you are REQUIRED to actively participate. *If you have no plans or interest in sincerely exploring the artistic process of acquiring dialects for performance and accomplishing significant growth as a performer, this is not the class for you.*

In this course, I will serve as your teacher, primary dialectician, acting coach, guide, and outside eyes/ears as we work very specifically on your dialect and performance efforts. I ask that you trust me and approach the work with an open mind, an open heart, discipline and commitment, and a willingness to try new things. Then, we can work through artistic challenges together!

**Method:**

In this course, we will be studying dialects of the English language. For our purposes, as "Dialects" can be loosely defined as regional variations of pronunciation where English is spoken as the primary language. (FYI: "Accents" can be loosely defined as variations in the pronunciation of English by non-native speakers.) The primary method of dialect study in this class will be sound-substitution. By pinpointing the most important identifiers in a dialect and finding the correlating sounds in standard American speech, we will be able to search a given text for those sounds and make the appropriate substitutions. Simplicity is the key. While your text communicates much through the International Phonetic Alphabet (IPA), it is important for you to remember that we are not linguists – we are artists. (And, for those of you who don't know the IPA, I will help you along – no worries!) We want to find a way of authentically and consistently evoking a dialect that is understandable for our American audiences. Thus, there

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will be times when the phonemes of a dialect must be slightly altered for the sound of an understandable stage dialect.

**Student Learning Outcomes:** By the end of this course, the student will be able to:

1. demonstrate a practical proficiency in presenting selected dialects of English speaking countries through active, embodied interpretations.
2. determine the appropriate sound substitutions in selected dialects of English speaking countries.
3. apply a systematic approach to stage dialect acquisition which will, in turn, allow the student to embark on successful attainment of additional dialects/accents in the future.

**Instructional / Methods / Activities Assessments:**

**PARTICIPATION AND GROWTH (20%):** *Note that attendance alone does not constitute participation.* As mentioned above, participation is vital in this class. This is an interactive environment and students must not only attend, but must also actively contribute to each class. Furthermore, the completion of miscellaneous homework assignments will also be considered part of your participation grade. There may be quite a few of these short assignments and they are all important in the development of your skills as an actor.

Positive, respectful and helpful attitudes are mandatory. *I would like to make this very clear: I will make every effort to treat you with the respect that I believe you deserve. You are also expected to treat your peers and myself with that same respectful attitude.* If I believe that a student is disrespectful, I will ask that person to leave the virtual classroom. In this event, the student will receive a zero for any activities conducted that day in class and receive a zero for his/her participation grade for the day (no matter how long the student has been in class). Disrespect, rudeness, or negative attitudes will *substantially* lower the student's participation grade. The following are other reasons you would be asked to leave the class and receive a zero for the day's activities: sleeping in class, reading the newspaper, working on other assignments, coming to the virtual class under the influence of any illegal substance, or otherwise causing disruption or distraction during class (this includes cell phones going off and texting in class – turn them off when you come into the virtual classroom and don't turn them on again until you leave). Finally, it should go without saying that refusal to participate in any activity or part of an activity during class will result in a substantial and appropriate loss of participation points for the student.

Previous stage dialect and/or acting experience will not guarantee you a good grade in this course. Significant growth and a genuine attempt within the class will. This is a class that regards self-competition as a goal. You and your peers will arrive at various levels, and you will leave at different levels. However, growth from the beginning to the end of the semester can be evaluated. I challenge you to push yourself to grow and succeed. This class is concerned with developing *your* skills to the best of *your* ability. The community in the class is here to help all of us grow and expand our abilities. Should it appear that members of the class are not completing outside readings, "pop" quizzes will be instituted in the course which will count toward your Participation and Growth grade as well.

Participation will be calculated daily and Growth reflected upon/tabulated at the end of the semester. *Each student will begin with a mid-passing Participation and Growth grade of an 80.*

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Strong effort or lack of effort during each class and over the course of the semester as a whole will either raise or lower that grade.

*\*Measures Course Learning Outcomes #2 and #3.*

REHEARSAL/DRILL LOGS (10%): Each student will be required to submit four Rehearsal/Drill Logs over the course of the semester. Each Log will count as 2.5% of the student's overall grade in the course. The form for the Rehearsal/Drill Logs will be loaded into D2L. Your Rehearsal/Drill Logs should be typed utilizing the appropriate format provided to you by the instructor and submitted via D2L by the required dates. You should realize the vital importance of daily drill/rehearsal in order to achieve proficiency in stage dialects. Unless otherwise announced in class, each student is required to document at least four hours of drill/rehearsal time outside of class per Log submission (AKA: approximately twenty minutes per weekday for the three week period of the major unit of study is expected). This assignment will be largely based on the "honor system." However, if in-class performance suggests evidence that the student has not completed the documented logged times, there will be an appropriate deduction of the student's Rehearsal/Drill Log grade. More specific criteria will be given in class at a later date.

*\*Measures Course Learning Outcomes #2 and #3.*

MONOLOGUE WORKSHOPS AND PERFORMANCES (60%): Each student will memorize, develop, and perform four monologues utilizing the four major dialects covered in this course New York-Brooklyn, American Southern, Standard English and Irish. Each monologue will be approximately two minutes in length, will be given to the student by the professor, and will be broken down into the smallest phonemic units possible for extremely detailed rehearsal by the student. It is important to remember that dialects for the stage and/or screen are worthless unless they are supporting communication and action. The audience is only interested in what is happening or what is about to happen. Conversely, the audience will become bored and stop listening if they cannot understand what you are saying. All of our work on dialects will be for the purpose of clarifying and strengthening your work onstage and on screen. Thus, all of your performance work in this course will be graded on your ability to incorporate appropriate dialects into active interpretations. In other words, your acting and communication skills count! Work for an objective in your performances, using the dialect appropriately. Embrace the dialect as an avenue of communication that helps you achieve your objectives in performance rather than seeing the dialect as a burden. Each performance will be workshoped once and also given as a final presentation for the class. Each workshop will count as 5% of your final grade in the course and each final performance will count as 10% of your final grade in the course. More specific criteria will be given in class at a later date.

*\*Measures Course Learning Outcomes #1, 2, and 3.*

DIALECT SELECTIONS PROJECT (10%): At the end of the course, each student will submit a Dialect Selections Project via a submitted video recording in D2L After each final presentation in this class, it is the student's responsibility to take the final critiques given by the instructor, improve the piece, and record themselves performing the piece. At the end of the semester, the Dialect Selections Project will be composed of four improved monologues which prove the student's proficiency in utilizing the major stage dialects covered in this course (New York-Brooklyn, American Southern, Standard English, and Irish). More specific criteria will be given in class at a later date.

*\*Measures Course Learning Outcomes #1, 2, and 3.*

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**Grading:**

SEMESTER GRADING SCALE: The following grading scale will be used to determine all individual grades as well as the student's overall grade in the course:

A=90%-100% (Exceptional Quality Work); B=80%-89% (Good Quality Work); C=70%-79% (Average Quality Work); D=60%-69% (Below Average Quality Work); F=0%-59% (Fails to Meet Acceptable Expectations in Quality of Work)

*Note: Numerical correlations for individual assignments receiving awarded letter grades in this class may be calculated as follows: A 95%; B 85%; C 75%; D 65%.*

**STUDENT RESPONSIBILITIES****Virtual Attendance**

Under normal circumstances, students are expected to attend all virtual class sessions during the semester. Should an unavoidable emergency circumstance arise that has been communicated to the professor in advance, a link to a recorded version of the missed virtual class will be shared with the student. While I will certainly work with extreme emergency circumstances as best as I can, please understand that it is truly impossible to make up a missed active performance class such as this in most instances. So, I expect you to do your very best to attend virtually each and every time.

**Class Meeting - Modality**

This class is a "Blended" class. All classes for the semester will be offered virtually via Zoomed attendance during regularly scheduled class time. Students should arrange for privacy during Zoom class sessions. The professor will email all students a Zoom invitation for all classes on the first day of the semester.

**TECHNOLOGY REQUIREMENTS****Leomail**

It is a course expectation that you have a working leomail email address that you check daily. There will be times that I need to contact you with important information and email is the speediest and easiest way of doing so.

**Saving of Assignments**

Be aware that it is a course expectation that you keep copies of your original and graded assignments until you receive your final grade for the semester.

**Minimal Technical Skills Needed**

LMS: All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

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<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

[https://documentation.brightspace.com/EN/brightspace/requirements/all/browser\\_support.htm](https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm)

Access and Navigation

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

**Note:** Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

## COMMUNICATION AND SUPPORT

### Contacting Dr. Klypchak

Please feel free to schedule a virtual meeting with me anytime during the semester. I am here to help! Communicate, communicate, communicate! If something is occurring that is presenting you with difficulties in this class, let me know. Don't be intimidated. I am here to assist you in success and will do my best to help you achieve it. Talk to me! The easiest and most reliable way to contact me is via email. I check it frequently. Please do not leave a message for me on my office phone or in the main department office during Spring 2021.

### Student Resources

DEPARTMENT OF THEATRE  
Performing Arts Center (PAC) #101  
Phone: 903-886-5346 (Main Office)

### TECHNICAL SUPPORT

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

## COURSE AND UNIVERSITY PROCEDURES/POLICIES

### Course Specific Procedures

**LATE ARRIVALS:** To foster a high level of commitment – and because the work we will be doing this semester will involve intensive focus – the class will adopt the following late entry policy for virtual attendance. Under normal circumstances, students should be on time for every class. Entering a class late or leaving early is disruptive to the flow of the class and indicative of a less-than-disciplined/committed artist. Please be on time out of consideration to your learning

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process and the processes of others. If you are late for class, your participation grade will reflect this. The class will begin promptly at 12:30 p.m.! Under normal circumstances, if you arrive after 12:40 p.m., you will not be virtually admitted into the classroom. If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions. Also, you are expected to stay until you are dismissed from class. A late arrival or early departure may significantly reduce your participation grade.

**SUBMISSION OF ASSIGNMENTS:** Written and recorded assignments will be submitted via D2L.

**CELL PHONES:** Please turn off all cell phones upon entering the virtual classroom. Please do not check messages or engage in text messaging during class. This is disruptive to the flow of the course.

**LATE WORK:** Under normal circumstances, I do not accept late assignments, including workshops, performances, or written work in this advanced class.

**EXTRA CREDIT:** As a general rule, there is no extra credit offered in this class.

**ADAPTATION OF ASSIGNMENTS:** Due to the fluid nature of this performance-based class, some assignments/scheduling may need to be adapted. All changes will be announced prior to implementation.

**FOOD, DRINK, GUM AND SMOKING/VAPING:** Please do not eat, chew gum, or smoke/vape at any time during the activities of the class.

**INCOMPLETES:** Under normal circumstances, an Incomplete (I or X) will not be given for a final grade in this course.

**SYLLABUS CHANGE POLICY:** The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

## **University Specific Procedures**

### **Student Conduct**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx).  
<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

### **TAMUC Attendance**

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx).  
<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

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<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

### **Academic Integrity**

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

[Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

### **Students with Disabilities-- ADA Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Texas A&M University-Commerce

Gee Library- Room 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: [studentdisabilityservices@tamuc.edu](mailto:studentdisabilityservices@tamuc.edu)

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

### **Nondiscrimination Notice**

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### **Campus Concealed Carry Statement**

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-

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Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

### **Face Coverings**

A&M-Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students' Rights and Responsibilities as a violation of the student Code of Conduct.

### **Missed Class Due to Communicable Disease**

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments.

<b>COURSE OUTLINE / CALENDAR</b>
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**Tentative Schedule:** (subject to change at the discretion of the instructor)

Mon, January 11

Introduction to the Course

Wed, January 13

Lecture/Discussion

IPA/Sounds of Standard American Review

Have Read: Preface, Ch. 1 "Introduction" and Ch. 2 "The Phonetic Alphabet"

Mon, January 18

MLK Day – NO FORMAL CLASS MEETING

Wed, January 20

IPA/Sounds of Standard American Review

Overviews of Rehearsal/Drill Log Assignment and Dialect Selections Project

Mon, January 25

Lecture/Drill/Activity

New York-Brooklyn

Have Read: Ch. 4 "New York-Brooklyn"

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Wed, January 27  
Lecture/Drill/Activity  
New York-Brooklyn  
Monologue Work

Mon, February 1  
New York-Brooklyn Monologue Workshops #1

Wed, February 3  
New York-Brooklyn Monologue Workshops #2

Mon, February 8  
New York-Brooklyn Monologue Workshops #3

Wed, February 10  
New York-Brooklyn Monologue Presentations  
Improvising New York-Brooklyn in Conversational Speech Session  
Assign: Dialect Selection Entry #1  
Due: Rehearsal/Drill Log #1

Mon, February 15  
Lecture/Drill/Activity  
American Southern  
Have Read: Ch. 5 "An American Southern"

Wed, February 17  
Lecture/Drill/Activity  
American Southern  
Monologue Work

Mon, February 22  
American Southern Workshops #1

Wed, March 24  
American Southern Workshops #2

Mon, March 1  
American Southern Workshops #3

Wed, March 3  
American Southern Monologue Presentations  
Improvising American Southern in Conversational Speech Session  
Assign: Dialect Selection Entry #2  
Due: Rehearsal/Drill Log #2

Mon, March 8  
Lecture/Drill/Activity  
Standard English  
Have Read: Ch. 6 "Standard English"

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Wed, March 10  
Lecture/Drill/Activity  
Standard English  
Monologue Work

Mon, March 15  
Standard English Monologue Workshops #1

Wed, March 17  
Standard English Monologue Workshops #2

Mon, March 22  
Standard English Monologue Workshops #3

Wed, March 24  
Standard English Monologue Presentations  
Improvising Standard English in Conversational Speech Session  
Assign: Dialect Selection Entry #3  
Due: Rehearsal Drill Log #3

Mon, March 29  
Lecture/Drill/Activity  
Introduction to Cockney

Wed, March 31  
Lecture/Drill/Activity  
Irish  
Have Read: Ch. 8 "Irish"

Mon, April 5  
Lecture/Drill/Activity  
Irish  
Monologue Work

Wed, April 7  
Irish Workshops #1

Mon, April 12  
Irish Workshops #2

Wed, April 14  
Dialect Selections Work with Partners

Mon, April 19  
Irish Workshops #3

Wed, April 21  
Irish Monologue Presentations  
Improvising Irish in Conversational Speech Session  
Course Evaluations  
Assign: Dialect Selection Entry #4

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Due: Rehearsal/Drill Log #4

**Final Exam – Wed, April 28**

**Due: Dialect Selections Project uploaded into D2L by 3:15 p.m.**

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