

USC School of Dramatic Arts

THTR 454 ACTING SHAKESPEARE II 63163R

Term: Spring 2016

Day—Time: Tuesday/Thursday, 9:00am -10:50am

Location: MCC 111

Instructor: Gregg T. Daniel

**Title: Part Time Lecturer/Theatre Director-School of
Dramatic Arts**

Office Hours: By appointment

**Contact Info: gdaniel@usc.edu
213-864-6257 (c)**

Course Description and Overview:

The mission of this class is threefold

1. To further the work introduced in THTR 354 by openly reading and examining a complete Shakespearean play. Additionally, we will be selecting two contrasting monologues from a Shakespeare play. We will also present selected scenes from our main text. The student will gain a deeper appreciation of a character's progression through the world of the play by considering it's central conflict and by identifying a character's linear, plot and super objective as well as obstacles.
2. To serve as a reminder of the powerful role of the audience upon which the actor relies in order to fulfill his creative function and in so doing help the actor define his own philosophical and artistic vision.
3. To remind the student of the need for discipline and time management skills in a professional actor's life by insisting that the students set their own schedules for rehearsing. **NO SCHEDULES are set for when the students work on their scenes.** It is up to the student to take the initiative and work cooperatively with their scene partner.

Methods Used to Fulfill this Mission:

- Theatre exercises and games targeting Shakespeare's words and the music of his language
- Voice/Speech/Movement exercises that support and enhance text and give dimension to these three technical components of acting
- Preparation and performance of two Shakespearean monologues
- The historical, political and sociological examination of the world of a classic play utilizing one of Shakespeare's greatest tragedies, "Julius Caesar." We will discover how necessary a role the breath plays when discovering the emotions beneath the words. (Active student analysis and commentary)
- Acting class work on monologues
- Acting class work on scenes
- In class acting presentations of assigned scenes

Learning Objectives

To empower the actor with the requisite skills necessary to successfully perform in the works of William Shakespeare.

Prerequisite(s): THTR 354

Required Readings: Shakespeare's Sonnets (Arden Shakespeare)
"Julius Caesar" (The Arden Shakespeare)

ATTENDANCE:

Absences/Tardiness: Learning in class depends on the layering of intellectual and emotional discovery resulting from the collective and active exploration of **all** members of the BA 454 ensemble. **Therefore no absences or tardies are allowed. Cumulative active class participation points will be lost.** *Attendance shall be weighted at no more than 15% per University Guidelines*

Description of Grading Criteria and Assessment of Assignments:

Grades are not dictated by the success of acting presentations, the instructor's subjective opinion of talent or artistic preference.

Grades are dictated by

- In class active student analysis and commentary on text
- Constructive feedback on classmates' acting presentations
- Willingness to experiment and apply the constructive feedback of instructor and students on ones own scenes, presentations, and exercises
- Meeting all assignment deadlines: reading, writing, acting (**No late work accepted**)
- Memorization of lines
- Availability to fellow classmates to rehearse outside of class

Note: *If a student misses classroom rehearsal because of a partner's unavailability to rehearse outside class, the available partner will not be penalized as long as a discussion with me and all involved occurs before the deadline. Otherwise everyone will be held equally accountable.*

Grading Scale for SDA:

Excellent: A (4) = 100-96 A- (3.7) = 95-90

Good: B+ (3.3) = 89-86 B (3) = 85-84 B- (2.7) = 83-80

Average: C+ (2.3) = 79-76 C (2) = 75-74 C- (1.7) = 73-70

Poor: D (.7-1.3) = 60's

Failing: F (0) = 59 and below

A = work of excellent quality; clear understanding of class material coupled with original and creative insight

B = good quality; class material has been understood clearly

C = average quality; class material generally understood, gaps in understanding remain

D = below average quality; identifiable gaps in the understanding of class material

F = inadequate work; gaps in completion of work, poor understanding of class material

Further Grading Notes:

When the GPA falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been excellent or good and toward the negative end of the scale for those with average or poor attendance and participation.

If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W. I will be happy to discuss your work at any time.

Grading Points:

Selected Sonnets.....	10 points
In class work on acting exercises	10 points
In class work on selected Sonnets	10 points
In class rehearsals of monologues.....	10 points
Mid-term presentation of monologues.....	15 points
In class rehearsal of individual scenes	15 points
Final presentation of individual scenes.....	15 points
Written critique of Shakespeare or classical production.....	5 points
Cumulative Active Class Participation	10 points
TOTAL.....	100 points

COURSE WEEK BY WEEK BREAKDOWN: (16 weeks: January 11 – April 28)

The timeline is subject to change depending on the dynamics, pace and unpredictability of the creative process of any given class

WEEK 1: 1/12, 1/14

discuss students' expectations, course goals, requirements,
discuss the acquisition of all required texts
Introduce theatre games, vocal warm ups and exercises

Homework: Select a Shakespeare Sonnet, Bring to class ready to work .

WEEK 2: 1/19, 1/21

Physical and vocal warm-ups
Student present their choice of sonnet to the class.
Begin to work individually and collectively on the chosen sonnet.

Homework: memorize selected Sonnet, read "Julius Caesar

WEEK 3: 1/26, 1/28

Physical and vocal warm ups
Continue work with Individual Sonnets
Introduce the method and use of "Dropping in" as a tool to help students create an emotional response to the text

Homework: Choose two contrasting monologues from Shakespeare's plays

Week 4: 2/2, /2/4,

Physical and vocal Warm ups

Complete work on Sonnets

Begin an in class read of the Shakespearean tragedy, "Julius Caesar"

Memorize Monologues

WEEK 5-9: 2/9 -3/10

Physical and Vocal warm ups
DEADLINE #1: 3/8 Mid-Term Presentation, Two Monologues
DEADLINE #2: 3/10 class feedback and constructive criticism of mid-term presentations
Continue in class reading/examination of Julius Caesar

WEEK 10: OFF March 14-20 SPRING RECESS, NO CLASSES

WEEK 11-16: 3/22 - 4/28

Physical and vocal warm ups
Class rehearsals for individual Scenes.
Homework: rehearse

Final Day of Class: Thursday April 28

DEADLINE # 3: Critique of Shakespeare/classical production due (No late paper accepted)

FINAL EXAMINATION:

Tuesday May 10th, 8:00am – 10:00am

Presentation of fully rehearsed and staged scenes from, "Julius Caesar"

KEY DATES:

Jan. 11- Spring semester classes begin

Jan. 18 - Martin Luther King Day, university holiday

Jan. 29 - Last day to register and add classes

Jan. 29 -Last day to drop a class without a mark of “W,” and receive a refund

Jan. 29 -Last day to change enrollment option to Pass/No Pass or Audit

Feb. 15 - Presidents’ Day, university holiday

Feb. 26 -Last day to drop a course without a mark of “W” on the transcript

***Please drop any course by the end of week three to avoid tuition charges.**

Feb. 26 - Last day to change a Pass/No Pass course to letter grade

March 14-20 – SPRING RECESS

April 8- Last day to drop a class with a mark of “W”

April 29 -Spring semester classes end

April 30-May 3 -Study days

May 4-11 -Final examinations

May 12- Spring semester ends

May 13 - Commencement

Additional Policies

- *Except for water, no food or drinks are allowed in class at any time.*
- *All students must help with the set up and strike of every class*
- *Students must place all extraneous belongings, (backpacks, sweaters, jackets, skateboards, laptops, cell phones, etc.) in the designated corner of the classroom at the start of class*
- *Students must be in proper rehearsal clothes (whatever they may be and understand that they change throughout the semester) at the start of class, promptly at 1:00 PM. NO FLIP FLOPS UNLESS THE SCENE OR CLASS TAKES PLACE AT THE BEACH!*

Welcome to Shakespeare, 454!

I look forward to working with each of you as we explore the work of arguably the greatest writer of the English language.

Gregg T. Daniel

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations 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 located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *SCampus*, the Student Guidebook, (www.usc.edu/scampus or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. 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/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/departments/departments-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, the sexual assault resource center webpage sarc@usc.edu describes reporting options/ resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, *The Office of Disability Services and Programs*

http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

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.