

**THTR 520D -ADVANCED ACTING (4 units):**

**Spring 2020**

**CLASS MEETINGS**

**Monday, Thursday 3PM- 5:50PM**

**LOCATION: DRC 120**

**Gregg T. Daniel**

**Adjunct Professor-School of Dramatic Arts**

**Contact: (213) 864-6257 (mobile)**

**[gdaniel@USC.edu](mailto:gdaniel@USC.edu)**

**Office Hours:**

**By appointment- best contact by email**

**Course Description**

**Intensive Scene Study focusing on the work of modern playwrights with an emphasis on Eugene O'Neill, August Wilson, etc.**

**Course Overview**

**Weeks 1-9**

**Dealers Choice (You Choose Material and Scene Partner)  
Begin Eugene O'Neill/ August Wilson Work (I will assign)**

## **Weeks 10-15**

**August Wilson/Eugene O'Neill: Additional scene (s) with a new scene partner.**

### **Course Objectives**

**To continue the practical application of the craft of acting from table-work, through personalization and making the connection between yourself, your story, and the so called “character” that you are attempting to portray. We will explore the use of “Objectives,” “Obstacles” and “Tactics” as the guiding principle and DNA of any scene or monologue. Furthermore, I am looking for the students to incorporate the practical use of “action verbs” and “objective” work into their rehearsal time outside of class and then carry those discoveries into the room.**

### **Required Reading**

**Read “Joe Turner’s Come & Gone” by August Wilson**

**Read “The Iceman Cometh” by Eugene O’Neill**

**Read “Gem of The Ocean” by August Wilson**

**Read “Long Day’s Journal Into Night” by Eugene O’Neill**

**Read “Seven Guitars” by August Wilson**

**Student will be rehearsing outside as well as in class scenes from these plays.**

There will be a continual amount of “suggested” reading throughout the semester (of both plays and related material).

**IT IS IMPERATIVE THAT THE PLAY, WHICH CONTAINS THE SCENE YOU ARE WORKING ON, IS READ IN IT’S ENTIRETY PRIOR TO YOUR PRESENTING THE SCENE IN FRONT OF THE CLASS.**

**Grading Policy:**

**Preparation for and engagement with, every session- 50%**

**Ability to work from self in the creation of Character- 20%**

**Weekly Journal Entry- 15%**

**Final Exam:**

**Discussion, applicable research, and working of scenes that will culminate in a final exam presentation of at least one selected scene per each pair of students.- 15%**

**Grading Scale**

**Excellent**

**A = 96-100 points**

**A- = 91-95 points**

**Very Good**

**B+ = 88-90 points**

**B = 85-87 points**

**B- - 81-84 points**

**Good**

**C+ = 78-80 points**

**C = 75-77 points**

**C- = 71-74 points**

**Satisfactory / Threshold**

**D+ = 68-70 points**

**D = 65-67 points**

**D- = 61-64 points**

**Unsatisfactory to Poor**

**F = 60 or below**

**Attendance:**

Daily attendance is required. \*Do not come if you are more than 10 minutes late.

**Class Requirements**

**Please wear appropriate shoes (no flip-flops). Your clothing should be neutral and unrestricting to natural movement.**

**FOOD IS NOT PERMITTED IN CLASS.**

**COFFEE/TEA AND BOTTLED WATER OKAY.**

**ALL ELECTRONIC DEVICES TO REMAIN IN THE “OFF” POSITION DURING CLASS.**

**DATES TO NOTE**

Classes Begin Monday January 13

Martin Luther King’s Birthday Monday January 20

President’s Day Monday February 17th

Spring Recess Sunday-Sunday March 15-22

Classes End Friday May 1

Study Days Saturday-Tuesday May 2-5

Exams Wednesday-Wednesday May 6-13

Commencement Friday May 15

**Final Examination Date: Per University Schedule**

The final exam will consist of a short paper about your personal work and growth in class to be placed in my mailbox on the date of our examination.

### **Professional behavior and course-related difficulties**

Students are expected to take responsibility for their own learning, to arrive at class in a prepared state and to participate fully and to the best of their ability in the work of the class. The SOT offers a rich variety of learning and teaching styles and these are to be celebrated, but we also recognize that individuals learn in many different ways and may face difficulties in certain classes or situations. Where students are experiencing difficulties, they should discuss these in the first instance with the instructor as soon as possible. This will normally be enough to resolve any problems but, if not, the matter should be referred to either Brian Parsons - Director of Undergraduate Acting - ([bdparson@usc.edu](mailto:bdparson@usc.edu)) or Lori Fisher – Assistant Dean, Student & Academic Services - ([lfisher@usc.edu](mailto:lfisher@usc.edu))

### **Care of work spaces**

No food or smoking is permitted in any working space, classroom or theatre. No drink is permitted in any of the above, except for bottled water when agreed by the instructor. I consider our work space to be sacred ground, take care of it, treat it with the respect it deserves. Books, backpacks, laptops and similar items should be placed in a designated area at the beginning of each session. All spaces

must be returned to a clean and tidy condition after each working session, or at the end of the working day.

### **Academic Integrity**

Art is concerned with truth. The world both as it is and, more importantly, how it might be. In light of this, all artistic and academic endeavor aims to reveal and interrogate our common humanity - the truths and challenges of walking this earth. To that end – actors at the USC School of Dramatic Arts are viewed as **revelators** as opposed to imitators. In every class, rehearsal or performance setting you are required and encouraged to be brave enough to speak the truths of your own, and others' existence – real or imagined. Be brave – dare to present yourself and your humanity. The only thing we copy or borrow are the words of the playwright. The rest – our creative and interpretative choices – must, and can only be, your individual and unique work. Dishonesty in any form harms the individual, other students, and the School of Dramatic Arts.

Therefore, USC policies on academic integrity will be enforced in this course. Papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another's ideas, wording, or ages) will be verified for authenticity by the School of Theatre through internet services. I expect you to familiarize yourself with the academic integrity guidelines found in the current SCampus ([www.usc.edu/dept/publications/scampus](http://www.usc.edu/dept/publications/scampus)).

## **Disability Services**

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 as early in the semester as possible. DSP is located in STU 301 and is open 8:30 am to 5:00 p.m., Monday through Friday. The phone number for DSP is 213-740-0776.

## **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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standardsand-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/scientificmisconduct/>. 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/](http://equity.usc.edu/) or to the Department of Public Safety [http://capsnet.usc.edu/departments/departments-public-safety/onlineforms/ contact-us](http://capsnet.usc.edu/departments/departments-public-safety/onlineforms/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, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other 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>, which sponsors courses and workshops specifically for international graduate students.

*The Office of Disability Services and Programs*

[http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](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.

### **Attendance:**

Attendance is required. Do not come if you are more than 10 minutes late.

## **ADDITIONAL NOTES**

**With the exception of the above listed statements on “Students with Disabilities” and “Academic Conduct and Support Systems” I reserve the right to alter the creative component of this syllabus at any time to serve the evolving needs of any given class or individual. It is my honor and a privilege to work with you as you finish your second year in the MFA Acting Program here at USC**

**Gregg T. Daniel**