

Instructor: Tiffany Cole

Office Hours by Appointment Only: Appointments are usually available on Tuesdays and Thursdays, on off-class days on occasion, and are scheduled for in-person or Skype-style.

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Course Purpose:

Between the Renaissance Genius (and his lesser known peers) and the contemporary theatre that was fueled by Realism (and its many responses) lies an incredible wealth of drama. This course focuses on an exploration of one of these theatrical traditions generally referred to as Comedy of Manners; a loose label that covers a wide range of comedic-drama from playwrights as varied as Moliere, Aphra Behn and Oscar Wilde, and spanning over two hundred years.

Through class exercises, readings, discussions, rehearsals and performances, we will seek entrances into a style of performance that is seemingly distant from our own. We will discover ways to understand and speak heightened language in a clear and spontaneous manner. We will uncover the specific physical and behavioral style of the period. And we will connect these “stylistic issues” to our familiar theatrical practices of building and sustaining character with specific objectives, actions and intentions.

Learning Objectives:

- Building knowledge and appreciation of the various theatrical tools needed to explore High Style performances.
- Sharpening critical thinking by analyzing dramatic text through close and careful readings for the creation of compelling characters, relationships and situations.
- Developing physical and vocal approaches to the specific style and manners of the theatrical period.
- Integrating concepts explored in class exercises into performance; including concentration, intentions, physical specificity, linguistic articulation, environmental work, tactics, and actions.
- Exercising the interdependence of intellectual and artistic practice through performance workshops and scenes.

Class Meetings:

- Tuesdays and Thursdays, 11:00am-12:50pm, DRC 120.
- Required reading is due on the listed date.
- Always bring your assigned readings and attire to class.
- There are no excused absences or tardies in this class; your grade will decrease in proportion to their increase. (1) If you have a religious conflict with a class or any class assignment, let Ms. Cole know by email during the first two weeks of the semester; (2) if you will be absent or late for class for any reason, email Ms. Cole in advance of the class.
- Turn off all cell phones during class sessions. If your phone is on during class, you will be asked to leave the room.
- There is no official break during class time - use discretion and respect if you choose to use the restroom.
- Only water is permitted in SDA classrooms.

Course Notes:

- In addition to exercises and your own in-class rehearsals, you will learn by watching others work and by being present mentally; your understanding and application of exercises - and what was learned during your classmate’s rehearsals - is expected to be reflected in your own class work and presentations.
- Outside rehearsals are mandatory - if you are underrehearsed or underprepared you will be asked to sit down and will lose points.
- You must be in proper rehearsal clothes (see below) starting the third week of class.
- Please wear comfortable and appropriate clothes for class exercises beginning immediately; no flip-flops.
- All students must help with the set up and strike of every class.

Required Texts:

Weekly scenes and/or readings (Blackboard)
The Relapse by John Vanbrugh (Blackboard)
She Stoops to Conquer by Oliver Goldsmith (Blackboard)
Potential Third Play - TBD (Purchased)

Required Attire:

Women: (1) Corset [back lace-up, over chest], (2) long rehearsal skirt, (3) high-heeled, hard-soled rehearsal character shoes, (4) fan, and (5) handkerchief.

Men: (1) Dress shirt, (2) dress jacket, (3) dress pants [no jeans or khakis], (4) hard-soled, dress shoes [no sneakers], (5) handkerchief, and (6) snuff box [small hinged pill box].

Required Work:

All assignments must be completed on time. **No late work will be accepted.** If you have any emergencies that interfere with the completion of assignments, contact Ms. Cole at least 24 hours **before** the due date.

1. **Cumulative Active Class Participation:** Your participation in class is essential to the learning process. Attendance is requisite for understanding and applying the material, but contribution to the overall class discussions and atmosphere broaden the course experience. Availability for rehearsal, memorization, energized support, constructive feedback, etc. (15%).
2. **Class Exercises:** Participation in group and individual class exercises; some with accompanying written homework (20%).
3. **Class Discussions:** Participation in classroom discussion on texts and assigned readings; some with accompanying written homework (10%).
4. **Monologue:** In-class rehearsals and performance of monologue (15%).
5. **Group Scene Rehearsals:** Multiple in-class rehearsals of scene (20%).
6. **Group Scene Performance:** Group performance of scene on date of final (20%).

IMPORTANT NOTE: The Final Examination will take place according to the USC Final Examination Schedule. The date and time is given on this syllabus; make all travel plans with this date in mind.

Grading:

The final course grade is determined according to the following scale:

Excellent: A (4) = 100-94; A- (3.7) = 93-90
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: the D range (.7-1.3) = 60's; F (0) = 59 and below

“Excellent” means that clear understanding of the class material is coupled with original and creative insight; “good” means that the class material has been understood clearly; “average” means that the class material has been generally understood, but gaps in understanding remain; “poor” means that there are identifiable gaps in the understanding of class material; “failure” means that gaps in the completion of work is coupled with poor understanding of class material.

When the mathematical 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.

Further Grading Notes:

1. Grades are not dictated by the success of acting presentations or the instructor's subjective opinion of talent and artistic preference.
2. Grades are dictated by the following:
 - Participation, preparation, attendance
 - Constructive feedback of classmates' acting presentations
 - Willingness to experiment and apply the constructive feedback of instructor and students on one's own scenes, presentations, and exercises
 - Meeting all assignment deadlines in reading, writing and acting
 - Application and understanding of methods being explored in class and in reading, to scene work and exercises
 - Scene and acting exercise preparation and presentation and memorization of lines
 - Availability to fellow classmates to rehearse scenes
3. If a deadline is missed because of a partner's unavailability, the available partner(s) will not be penalized. If problems arise, a discussion with the professor with all involved must be arranged before the day of the scheduled scene or everyone will be held equally accountable.
4. If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
5. I will be happy to discuss your work at any time, and I encourage you to make an appointment with me at least once during the semester.

Extra-Curricular Commitments and ISPs

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

DATE

ASSIGNMENTS

January

Week 1 (1/14-16)	Introduction to the Course Classroom Exercises
Week 2 (1/21-23)	Classroom Exercises & Text Analysis READ: <i>The Relapse</i> (Blackboard)
Week 3 (1/28-30)	Classroom Exercises READ: Assigned readings (Blackboard)

NOTE: Friday, Jan. 31 is the last day to drop this class without a "W."

February

Week 4 (2/4-6)	Classroom Exercises READ: Assigned readings (Blackboard)
Week 5 (2/11-13)	Classroom Exercises & Text Analysis READ: <i>She Stoops to Conquer</i> (Blackboard)

Week 6 (2/18-20) Classroom Exercises
READ: Assigned readings (Blackboard)

Week 7 (2/25-27) Classroom Exercises & Monologue Rehearsals
READ: Assigned readings (Blackboard)

NOTE: Friday, Feb. 28 is the last day to drop this course without “W” on transcript.

March

Week 8 (3/3-5) Classroom Exercises & Monologue Rehearsals
READ: Assigned readings (Blackboard)

Week 9 (3/10-12) Monologue Performance
READ: Assigned readings (Blackboard)

Week OFF (3/17-19) **Spring Break**

Week 10 (2/24-26) Classroom Exercises
READ: Assigned Play TBD

April

Week 11 (3/31-4/2) Classroom Exercises & In-class Scene Rehearsals
READ: Assigned readings (Blackboard)

Week 12 (4/7-9) Classroom Exercises & In-class Scene Rehearsals
READ: Assigned readings (Blackboard)

NOTE: Friday, April 10 is the last day to drop this course with a “W.”

Week 13 (4/14-16) Classroom Exercises & In-class Scene Rehearsals
READ: Assigned readings (Blackboard)

Week 14 (4/21-23) In-class Scene Rehearsals
READ: Assigned readings (Blackboard)

Week 15 (4/28-30) In-class Scene Rehearsals
READ: Assigned readings (Blackboard)

FINAL PERFORMANCE on Tuesday, May 12, 11a.m.-1 p.m.

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-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://adminopsnet.usc.edu/department/department-public-safety>. This is important for the safety of the 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 <http://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 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.
- *Student Counseling Services (SCS)* - (213) 740-7711 – 24/7 on call.
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>
- *National Suicide Prevention Lifeline* - 1-800-273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>
- *Relationship & Sexual Violence Prevention Services (RSVP)* - (213) 740-4900 - 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender- based harm. <https://engemannshc.usc.edu/rsvp/>
- *Sexual Assault Resource Center*
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>
- *Office of Equity and Diversity (OED)/Title IX compliance* – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>
- *Bias Assessment Response and Support*
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>
- *Student Support & Advocacy* – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>
- *Diversity at USC* – <https://diversity.usc.edu/>
Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students