

THEATRE 345 Acting Shakespeare

Units: 2

Fall Semester 2020—M/W—Time: 2:00 to 3:40

Location: ONLINE.

Instructor: Kathleen Dunn-Muzingo

Office Hours: W: 3:50 to 4:50 or Fridays (Flexible Times)

Contact Info: Please confirm appointments via email at: kdunn@usc.edu. Please allow 48 hours for a response, although it is my intention to return correspondence within 24 hours.

MEDIA SUPPORT: You will be working through two platforms. Familiarize yourself and practice with these platforms before classes begin. Please reach out to me prior to class if there are conflicting TIME ZONE concerns or concerns in working with these platforms or how to manage your space for this class. I am here for you!

Blackboard: all content, announcements, assignments, and grading are exchanged via this site.

ZOOM: for CLASS and office hours. Refer to your blackboard for links

Course Description

Shakespeare's world is a human world. How we embody a world far away from us, requires compassion. What seems to be a distant, thick-tongued language, full of strange beliefs, is a microcosmic reflection of the social-political times in which Shakespeare lived. However, his themes are universal to all humanity: of love, hate, jealousy, desire, revenge, redemption, betrayal, corruption, and forgiveness-

To understand the language and the circumstances within his stories, we will use the basic actor analysis of the 5 W's: who, what, where, when, why. In building the bridge from our modern selves to the magical Elizabethan way of thinking.

The Elizabethan times will task us to examine the religious, social, political as well as the cosmic beliefs that create the words, the relationships, and the conflicts of the play. In understanding these beliefs, we will begin to understand what is of importance in this world, and hopefully we will find these tools useful in understanding plays and cultures outside of our own.

The third and final task is bringing these stories to life, via voice, body, and imagination. In addressing the language of Shakespeare, we will learn basic figures of speech of Shakespeare's time, called rhetoric. We will learn to identify the basic forms of rhetoric which Shakespeare's characters use to wield words to win over the mind (logos) to weigh morals and values of the spirit (ethos) or to change the hearts (pathos). Perhaps, you will be influenced to use these skills in your own life -let's see what happens.

***Classroom Philosophy:* It is my desire to uplift and support every voice in the classroom. It is not my intention to offend, exclude, or make you feel unsafe in voicing (personally or due to your environment during COVID). Please reach out to me immediately, either before or after class, so we can resolve these concerns. I will advise on material choices, but want to support your ability to choose roles, and roles you have always wanted to play and free of gender concern. A great online source to find monologues: <https://www.shakespeare-monologues.org/home>.**

Learning Objectives

After this course, the acting student of Shakespeare will be able to:

1. Utilize basic story analysis to understand the circumstances of the text in making specific acting choices.
2. Identify the social political and religious themes in Shakespeare's writing and make connections to present day social-political themes to gain empathy and understanding of a world other than our own.
3. Identify and utilize the basic tools of rhetoric, which strengthens the acting student's ability to speak with clarity and supported thought.
4. Identify the vowel and consonant sensations within language that may lead to discoveries in meaning, behavior, and verbal skill.
5. Culminate the above skills in performance work that is original, embodied, and communicates self to other.
6. Integrate basic discussion skills for future collaboration: listening, stating in the I, respecting differing opinions while maintaining personal integrity, replacing impulsivity with receptivity.
7. Practice artful collaboration in the areas of research, rehearsal, and performance. Collaboration is keeping outside appointments, Showing up on time and being ready to work with needed materials, Avoiding negative talk or gossip, Contributing to the meeting by bringing in your discoveries and sharing them, Alerting your partner/s immediately if there is a time conflict with options to re-schedule.

Technical Proficiency, Hardware and Software required: Attendance to the class platform in Zoom is mandatory. Blackboard will be the center where content, assignments and information updates will be housed.

Research: Electronic Resources will be provided via USC libraries

A computer that has a webcam, internet access and microphone is necessary.

Prerequisite(s): Thtr 101

Co-Requisite(s): course(s) that must be taken prior to or simultaneously

Concurrent Enrollment: course(s) that must be taken simultaneously

Recommended Preparation: All class times are Los Angeles Times. Adjust accordingly if you **Have another time zone.**

Course Notes

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Required Readings and Supplementary Materials

We have decided to read from Othello as the class play, we will confirm this the first week of class. If you have purchased the Dover Thrift Version of 12 Plays by Shakespeare, you will have it in your packet. However, you may use any edition (Riverside, Cambridge, Arden, Folger), which ever you choose. It will be interesting to compare.

Written work can be uploaded in Blackboard Assignments as Word Documents. Scansion and markings can be by hand and either scanned or a photo taken and sent as a jpg. All submissions are submitted via assignment section in Blackboard.

Description and Assessment of Assignments

Participation in Class explorations and Attendance will be graded on the following: 1. Showing up on time with the assigned text/materials. 2, Dressed in comfortable movement clothing (first five weeks). 3. Curious and engaged in the body-imagination-voice explorations, 4 Being in support and patient within the classroom environment 5. Willingness to receive notes and openness to grow. These are professional skills for the actor to cultivate and use in rehearsal with other artists.

Discussion: Research Presentations: (2 presentations at 10 pts each) Having a knowledge of time, place, and culture at the first rehearsal shows that the actor has done some initial homework and demonstrates commitment to the project. You will have two research presentations this semester: **The Great Chain of Being and Class Play**. This area will be graded on: 1. Working in collaboration with a partner in gathering information 2 Include one form of presentation that could be visual: (i.e.: video clip, artwork), or participatory (i.e.; a class exercise that represents a ritual that is part of the story), or a piece of music that represents the theme of the play 3. Engagement with the audience, avoid just reading notes 4. Adherence to the specific research topic assigned 5. When you are the listener, your curiosity and support in discussion is part of the collaborative process and shows your professionalism.

Written Work: Homework Papers on Monologues/Scenes: (2 papers at 10 pts each) This is a basic investigation of bridging the personal world to the world of the play. The homework paper will be graded on the following five areas 1. Thematic: what is the over-riding theme or struggle that is being addressed in this play: political social emotional moral, in other words what is Shakespeare struggling with by writing this play. 2. Using references from specific lines/ moments in the text to support role development. 3. Identifying the conflict within the monologue or scene 4. Identifying the actions being taken in the monologue/scene and recognizing if it is in support or against the beliefs of Elizabethan time. 5 Conclude with your personal reflection of your process and performance and what you would like to continue to improve upon.

The answers are to be written in essay form and can include personal artwork and photos in support of the story. There will be two homework papers for Monologue and Scene work. One to two pages, times new roman font 12. Submit in word document and upload on Blackboard. *steps 3 to 5 may be written in the "I am" first person, this may aid you in connecting to the imaginary circumstances of the play.

Class reading of a play (Othello): This is a group investigation of a play. Imagine you are part of a company and are responsible for taking part in in the research and discussion of the world of Othello. Each actor will be partnered with a classmate and will be tasked with areas that are vital to bringing the play to life. The student will be graded on the following areas. 1. Reading of the play 2. Presenting research that is specific to the story. 3. Preparing for your assigned readings by looking up unfamiliar words, utilizing scansion and figures of speech. Practice: Active listening, looking off the page 5. Engaged in discussing the circumstances and the text.

Monologue Performance Work: Your work during the monologue is process oriented. The student will be graded on 1. Breathing according to the circumstances. 2. Deepening the connection to images and story 2. Images activated in the body 3. Body and voice are supported by clarity of thought (use of figures of speech) and desire to affect the other 4. Willingness for feedback and growth during the rehearsal process.

Scene Performance Work: Your final project will be choosing a scene and scene partner. Suggestions will be given by the instructor based on the needs of personal growth. You may also include the scenes from

Othello as an option. The final project is graded on 1 specific minimal movement 2. Developed relationships and clear intentions 3. Body and voice are supported by clarity of thought (use of figures of speech) and desire to affect the other. 4. Listening and responding to each other
 4. Willingness for feedback and growth during the rehearsal process.

Grading Breakdown

Assignment	Points	% of Grade	
Participation, Attendance	10		
Research presentations	20		
Homework Papers	20		
Class reading of Othello	10		
Monologue performance work	20		
Scene performance work	20		
TOTAL	100	0	

Grading Scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Grading Timeline

Grading for performance and presentation work will be uploaded to blackboard two days after the completed presentation and performance. Grades from homework papers will be uploaded two days after the deadline of the homework papers. Late submissions on papers will result in a 1 pt. deduction each day past the due date. The third day past the due date, the paper will not be accepted. Please alert me if you have any questions or concerns with the assignments before the due date.

A indicates work of excellent quality—rehearsal and performance work was embodied, truthful and supported by imagination as connected to the circumstance and engaged in the other. Discussion and research utilized one’s unique voice and artful collaboration. Written work was complete, detailed ,and on time.

B indicates work of good quality- Perhaps a bit too careful, take your time, or allow more energy. There might be missing elements in the research/discussion portion. Late paper.

C of average quality; --unclear communication in the monologue/scene work. Missing written work or missing research assignment.

D of below average quality- not prepared. Not showing up for your partner.

F is a No Show

Zoom Protocol

No eating during class as you will be very active in speaking and listening. Eating during someone's presentation or scene is distracting and shows lack of support. Please attend to bathroom needs prior to class and if there is a need to take a bathroom break, send me a private chat and that way I will know you will be back. If you must eat, send a chat as to why you are doing this and pick appropriate times to grab a bit in between classmates work.

Wear clothing for movement as we will be doing vocal and body explorations for the first five weeks. No revealing clothing as we may be on the floor, you might check your movement with the camera before committing to a questionable outfit. Shorts should be at knee level.

After our introduction to the basic rhetoric and figures of speech, please come with a professional attire (no pj's.), hair combed, journal, writing instrument and hard copy of text. Consider this as an opportunity to practice showing up for a professional coaching session of an audition, a private session you are paying for, or after you have been hired and production is paying you to show up. No unmade beds as that denotes sloppiness in your work. Work either at a table, desk or find somewhere on the floor so that you are seated and available.

Media rules: have phones turned off as well as no searching websites. You will benefit by being present as this is good practice for all actor training and dynamic communication

We do make sounds during warm up that might trigger curiosity of other members of your household. If there is any concern of making noise due to your environment, please modify the exercise to meet your surroundings and let me know after class.

Zoom chatting is to be focused on the discussion at hand and not for cross talk on other matters.

Course Schedule: A Weekly Breakdown

IMPORTANT:

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester. This Schedule is a living document and is subject to change according to the needs of this class.**

(W.U. is an abbreviation for the Warmup where we incorporate imagination, body, and voice exercises.)

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 8/17 Materials Place to stretch Lie down,	Syllabus/connections between the world and self/Body -voice and image work Assign partners for research of the world of Shakespeare	Choose a monologue from the Canon. The instructor will also give you a second choice based on needs. Meet with partner for in class presentation of World of Shakespeare Begin reading the play your monologue is from.	Acquire the play your monologue is from and being reading Monologue choice due Friday 21st of August. Upload it in Assignments.
Week 2 8.24 Materials: Always bring to class; Double spaced copy of your text (not memorized)	W.U. image, voice, body Language, thought Rhetorical Devices Bring a copy of your text to class to workshop	Memorize Four lines of your monologue Continue the play your monologue is from. Meet with your presentations	Write four image words from monologue on four slips of paper or four index cards (i.e., verbs, image words) 10-minute World of Shakespeare Research Presentations
Week 3 8/31 Index cards with four image words From your text World of Shakespeare Presentations this week. Group 1 on Monday Group 2 on Wednesday	W.U. as above 10-minute World of Shakespeare Research Presentations. Rhetorical Devices and Vocal Opportunities Workshopping your text Decide Monologue Order	Finish reading the play your monologue is from. Homework paper that addresses the psychological, political, and social concerns of your character. Get Othello	Monologue work Begins Homework papers on monologue Due Wednesday.9/16

<p>Week 4 9/9 (Labor Day on Monday)</p> <p>Homework papers due on monologue</p>	<p>Individual readings of Monologues</p> <p>Choose one area of research of interest on Othello. You will be working in partners. (10 minutes) We will share research as we read the play.</p>	<p>Memorize Monologues</p> <p>Devote three times per week for personal rehearsal time. You may want to mix it up with personal time and working with a classmate</p>	
<p>Week 5 9/14-/16</p>	<p>W.U. Finish Individual Readings Monologues</p> <p>Monologue Homework Paper</p> <p>Due Wednesday 9/16</p> <p>Assign Class Reading of Othello</p>	<p>Monologue learned by heart.</p> <p>Work with Research Partners</p> <p>Read Act 1 and 2 of Othello</p>	<p>Groups 1-3 Research Presentations</p>
<p>Week 6 9/21-9/23</p>	<p>W: Monologue off book, (rehearsal-work thrus)</p> <p>Research Presentation Othello (groups 1-3)</p> <p>In Class Reading of Othello Acts 1 to 2</p>	<p>Monologue work and Othello Reading continues</p> <p>Read acts 3 -4 of Othello</p>	<p>Monologue work and Othello Readings Cont.</p> <p>Groups 4-6 Research Presentations Othello</p>
<p>Week 7 9/28-9/30</p>	<p>M: Monologue off book (rehearsal work thrus)</p> <p>In Class Reading Act 3 of Othello</p> <p>Groups 4-6 Research</p>	<p>Decide on Partner and Scenes.</p>	<p>Monologue work and Othello Readings Cont.</p>

Week 8 10/05-07	M/W Monologues final pass-performance and feedback In Class Reading of Act 4 of Othello	Continue to read and research your scene with your partner Provide a brief information on the play at your first table read	
Week 9 10/12-10/14	In Class Reading of Act 5 of Othello	Personal and partner readings and research	Prepare for Table Reads
Week 10 10.19-10.21	Table read of scenes	Personal and partner Readings and research	On feet work on Scenes Homework Papers on Scenes Due
Week 11 10/26-28 Homework papers due on Scenes	On feet with script in hand work thru	Schedule at least 3 days of rehearsals per week. Mix it up with personal time and partner work.	On feet work on Scenes
Week 12 11/2-4	Rehearsal off book	Schedule at least 3 days of rehearsals per week. Mix it up with personal time and partner work	
Week 13 11/9-11	Rehearsal off book LAST WEEK OF CLASS	Schedule at least 3 days of rehearsals per week. Mix it up with personal time and partner work	
Week 14 11/16-18	Finals Week and drop days	Schedule at least 3 days of rehearsals per week. Mix it up with personal time and partner work	Book extra rehearsals with instructor if needed.
Week 15 FINAL Friday November 20 th 2-4 p.m	Performance		
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Some Helpful Tips for Giving Supportive Feedback on rehearsal/performance work

The following is based on a popular method: <https://lizlerman.com/critical-response-process/>

This is to help the classroom artist in giving supportive and creative feedback to fellow artists. This document was created by the Area Heads of SDA School of Acting, Kenneth Noel Mitchell and Anita Daishell-Sparks.

Liz Lehrman's Critical Response Process

This widely recognized method nurtures the development of artistic works-in-progress through a four- step, facilitated dialogue between artists, peers, and audiences.

The Process engages participants in three roles:

1. **The artist** offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.
2. **Responders**, committed to the artist's intent to make excellent work, offer reactions to the work in a dialogue with the artist; and
3. **The facilitator** initiates each step, keeps the process on track, and works to help the artist and responders use the Process to frame useful questions and responses.

The Critical Response Process takes place after a presentation of artistic work in any discipline. Work can be short or long, large, or small, and at any stage in its development.

The facilitator then leads the artist and responders through four steps:

*** (INITIAL STEP, THE ARTIST STATES WHAT THEY WERE EXPLORING AND WHAT THEY ARE DISCOVERING AT THIS TIME)

Then incorporate the following process:

1. Statements of Meaning: **Responders** state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. Artist as Questioner: The **artist** asks questions about the work. After each question, the **responders** answer. **Responders** may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.
3. Neutral Questions: **Responders** ask neutral questions about the work. The **artist** responds. Questions are neutral when they do not have an opinion couched in them. For example, if you are discussing the lighting of a scene, "Why was it so dark?" is not a neutral question. "What ideas guided your choices about lighting?" is.
4. Opinion Time: **Responders** state opinions, subject to permission from the **artist**. The usual form is "I have an opinion about _____; would you like to hear it?" The **artist** has the option to decline opinions for any reason.

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 *Scamps* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *Scamps* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

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 in GFS 120 and is open 8:30 a.m.– 5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) ability@usc.edu.

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. See the university’s site on Campus Safety and Emergency Preparedness.

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Support Systems:

Campus Support & Intervention (CSI) – (213) 740-0411

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help your problem solve, understand options, and connect with resources. <https://uscса.usc.edu>

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. 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. www.suicidepreventionlifeline.org

Relationship and 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. 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: <https://titleix.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. 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://titleix.usc.edu/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

Discussion: Research Presentations: (2 presentations at 10 pts each) Each Category 2 pts each

Adheres to the topic	
Shows creativity in sharing information	
Uses methods of Engagement *not just reading	
Active in Discussion	
When the listener, engaged and giving feedback	

Rubrics for Class participation : Each category is 2 pts each. A .5-point reduction will result if late, not engaged in class (i.e., eating, lying in bed and watching other work), having your video off during a classmate’s feedback.

On Time	
Prepared: Hard Copy of Text/ Pencil	
Engaged in the Class Exploration	
Being in support when someone is working/reading	
Receptive to Group Feedback	

Rubrics for Homework Papers on Monologue and Scenes: Each Category is 2 pts each. (.5-point reductions will result if paperwork is late, does not bridge the theme to current issues, unclear in identifying conflict and actions, does not reference the text, or include knowledge of Elizabethan World Thought).

On Time		
Identification of the Theme and how it relates to the world today		
Identify character choices based on specifics from the text		
Address character conflict and actions and how they support or are in conflict of Elizabethan thought		
Conclude with personal reflections of your work and what areas you would like to grow in (i.e., imagination, voice, body, mentality)		

Rubrics for Class Reading of Othello: Each Category is 2 pts each. (.5-point reduction result if you are unprepared with your reading, you have not completed the presentation portion with your partner, or you are disengaged during the discussion portion

Read the play	
complete a research presentation with your partner	
Prepare for your readings: Look up unfamiliar words. Figures of speech, scansion	
Active listening during your scene (not just reading)	
Engaged in the discussion portion if you are the audience	

Rubrics for Monologue and Scene Performance Work (20 points each) (Performance work is really a process that culminates in a sharing of Work. Each category is worth 4 pts as it includes the rehearsal off book and performance for both the Monologue and Scene. You must complete an in class off-book rehearsal to get full credit

Breathing according to the set of circumstances and supported by voice	
Images activated in body	
Specific minimal movement	
Use of rhetoric and figures of speech to support meaning	
Being Memorized by "Off Book Rehearsal" and engaged in the other. Receptive to feedback and supportive in giving feedback	